



**RECORDED VERSIONS**  
**GUITAR**  
AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# GREAT SONGS OF THE 50s

Thirty-Four Songs that Defined an Era **FOR GUITAR**

Including

**BLUE SUEDE SHOES** (Carl Perkins)

**HOUND DOG** (Elvis Presley)

**ROCK AROUND THE CLOCK** (Bill Haley & His Comets)

**THAT'LL BE THE DAY** (The Crickets)

**WAKE UP LITTLE SUSIE** (The Everly Brothers)

And More!



# **GREAT SONGS OF THE 50s**

## **FOR GUITAR**

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IN THE UNITED STATES OF AMERICA AND/OR CANADA



Hal Leonard Europe  
Distributed by Music Sales

**16**

**ALL SHOOK UP**

Elvis Presley

**9**

**BE-BOP-A-LULA**

Gene Vincent

**18**

**BLUE SUEDE SHOES**

Carl Perkins

**22**

**BO DIDDLEY**

Bo Diddley

**29**

**BOPPIN' THE BLUES**

Carl Perkins

**34**

**CANNONBALL**

Duane Eddy

**38**

**DONNA**

Ritchie Valens

**43**

**FOGGY MOUNTAIN BREAKDOWN**

Lester Flatt & Earl Scruggs

**47**

**GET RHYTHM**

Johnny Cash

**51**

**HOUND DOG**

Elvis Presley

**55**

**I'M LOOKIN' FOR SOMEONE TO LOVE**

The Crickets

**59**

**I'M MOVIN' ON**

Hank Snow

**62**

**I'M YOUR HOOCHIE COOCHIE MAN**

Muddy Waters

**64**

**LONESOME TOWN**

Ricky Nelson

**67**

**MATCHBOX**

Carl Perkins

**72**

**MY BABE**

Little Walter

**77**

**MYSTERY TRAIN**

Elvis Presley

**82**

**PETER GUNN**

From the Television Series

**90**

**POOR LITTLE FOOL**

Ricky Nelson

**85**

**PUT YOUR CAT CLOTHES ON**

Carl Perkins

**92**

**RACE WITH THE DEVIL**

Gene Vincent

**98**

**REBEL ROUSER**

Duane Eddy

**100**

**RECONSIDER BABY**

Lowell Fulson

**103**

**ROCK AROUND THE CLOCK**

Bill Haley & His Comets

**107**

**ROCKET 88**

Jackie Brenston

**110**

**ROCKIN' ROBIN**

Bobby Day

**116**

**SLEEPWALK**

Santo & Johnny

**119**

**SLIPPIN' AND SLIDIN'**

Little Richard

**124**

**SUSIE-Q**

Dale Hawkins

**128**

**SWEET LITTLE ANGEL**

B.B. King

**133**

**TEQUILA**

The Champs

**138**

**THAT'LL BE THE DAY**

The Crickets

**142**

**WAKE UP LITTLE SUSIE**

The Everly Brothers

**147**

**YANKEE DOODLE DIXIE**

Chet Atkins

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

high

low

4th string, 2nd fret

1st & 2nd strings open. played together

open D chord

D A D

E G open 3fr

The image shows the first measure of the song 'Dancing Queen' by the band The Knickerbocker. It includes a guitar tab and a standard musical staff. The guitar tab shows the 4th string, 2nd fret, and the 1st and 2nd strings open. The standard musical staff shows the notes for the first measure. The notes are: 4th string, 2nd fret (F#), 1st string (D), 2nd string (A), and 3rd string (D). The notes are played together as a chord. The notes are: 4th string, 2nd fret (F#), 1st string (D), 2nd string (A), and 3rd string (D). The notes are played together as a chord. The notes are: 4th string, 2nd fret (F#), 1st string (D), 2nd string (A), and 3rd string (D). The notes are played together as a chord.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

The image shows a musical staff with a treble clef. The first staff contains a half note on the second line (G4). The second staff, labeled 'TAB', shows the corresponding fretting: a '9' on the first line and a '1/2' on the second line, connected by a slur.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a quarter note on G4 (F#4), a quarter note on A4 (G#4), and a dotted quarter note on B4 (A#4). Below the staff, the word 'TAB' is written vertically. A curved arrow points from the first fret on the first string (labeled '9') to the first note (G4).

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of three eighth notes: B-flat, C, and D. Above the notes, there are two slurs, each with a '1' above it, indicating a first ending. Below the staff, the word 'TAB' is written vertically. A curved arrow labeled '1/2' points from the first note (B-flat) to the second note (C). A curved arrow labeled '(9)' points from the second note (C) to the third note (D).

The first measure of the song is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4 (F#4), a quarter note on A4 (G#4), and a quarter note on B4 (A#4). The bass line is represented by a TAB system with a single fret number '1' on the first string.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by an eighth note on A4, and a quarter note on B4. A finger number '1' is written above the first note. Below the staff, a tablature line shows the fret numbers: '9' for the first note, an arrow pointing to the next fret, and '(9)' for the final note.

The first measure of the piece is written on a treble clef staff. It contains a half note G4 (one sharp) and a half note A4 (two sharps). Below the staff, the word "TAB" is written vertically. To the right of "TAB", the numbers "7" and "9" are written, with a curved arrow pointing from the "7" to the "9", indicating a fret slide.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

The first measure of the song is shown. The treble clef staff has a G4 note (first line) and an A#4 note (second space), both beamed together with a slur. The bass clef staff has a TAB line with fret numbers 9 and 11, also beamed together with a slur.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of two notes: a quarter note on G4 (F#4) and a half note on A4, both beamed together. Below the staff, the guitar tablature is indicated by the letters 'T' and 'B' stacked vertically. The fret numbers 11 and 9 are shown, connected by a slur, indicating a slide from the 11th fret to the 9th fret.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

The first measure of the song is shown on a treble clef staff. It contains a half note G4 (first line) and a half note A4 (second line), beamed together. Below the staff, the guitar tablature shows the notes 7 and 9 on the same strings, also beamed together.

**T**

**A** 7 (9)

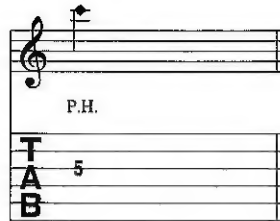
**B**

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note G4 (marked with a '+' sign), followed by a half note A4, and a quarter note B4. A slur covers the G4 and A4 notes. Below the staff, the letter 'T' is written. To the left of the staff, the letters 'T' and 'A' are stacked vertically, indicating the fret positions for the guitar. The fret numbers '12' and '9' are written below the staff, corresponding to the positions of the G4 and A4 notes respectively.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



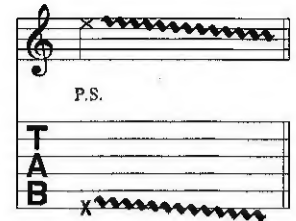
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



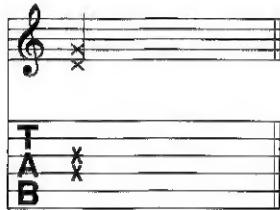
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



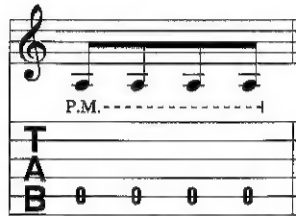
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



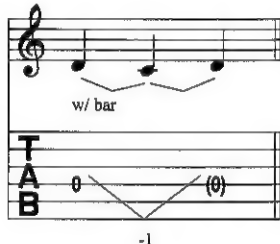
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



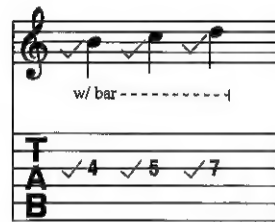
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



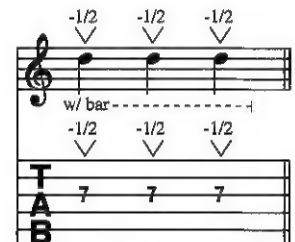
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

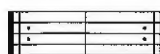
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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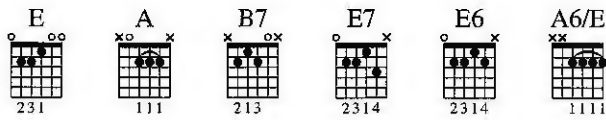
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# Be-Bop-a-Lula

Words and Music by Tex Davis and Gene Vincent



## Chorus

Moderately ♩ = 124 (♩ =  $\frac{3}{4}$ )

E  
Rhy. Fig. 1

Gtr. 1 (acous.) *mf*

Well \_ Be - Bop - a - Lu - la, she's my \_ ba - by. Be-Bop - a - Lu - la, I

Gtr. 2 (elec.) *mf*  
w/ clean tone & slap-back echo

TAB

1 2 2 8

A

don't \_ mean \_ may - be. Be - Bop - a - Lu - la, she's my ba - by.

P.M. - - - - -

1 2 2 8 1 2 2

E B7

Be - Bop - a - Lu - la, I don't \_ mean \_ may - be. Be - Bop - a - Lu - la, she -

P.M. - - - - -

8 3 4 4 2

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A

E

End Rhy. Fig. 1

- e - 's my ba - by doll, my ba - by doll, my ba - by doll. I. Well,

## Verse

E

she's the girl in the red blue jeans, ah, she's the queen of

Gtr. 2 tacet

all the teens. Ah, she's the woman that I know,

## Chorus

A

Voc. Fig. 1

End Voc. Fig. 1

ah, she's the woman that loves me so, say. Be - Bop - a - Lu - la,

E E7 E6 E

she's my ba - by. Be - Bop - a - Lu - la, I don't mean may - be.

let ring - - - - -

15 14 12 14 12 12 14 15 14 12 12 14 12 14 14 12 12

B7 A A6/E A E

Be - Bop - a - Lu - la, she - e - 's my ba - by doll, my ba - by doll, my ba - by

let ring - - - - -

15 12 14 12 12 12 14 14 12 12

Guitar Solo E

doll, let's rock.

*mf*

12 12 14 12 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 14 12 12 12 14 12

A

1/2 (14) 12 14 12 12 13 12 11 12 12 12 12 12 12 12 12 14 12 12 12

\* Played as even eighth notes.



[illegible]

Verse

E

E 12fr

E

E 12fr

2. Well, \_\_\_\_\_ now she's the wom - an that's got that beat,

12 14 12 13 12 14

12 13 12

E E E E E  
 ⑧ ⑧ ⑧ ⑧ ⑧  
 12fr 12fr 12fr 12fr 12fr

oh, she's the wom-an with the fly - in' \_ feet. Ah, she's the wom-an that walks a -

0 10 12 0 12 10 12 0 10 10 12

E

Bkgd. Voc., w/ Voc. Fig. 1

round the store, she's the wom-an that yells more, more, more, more.

## Chorus

Be-Bop-a-Lu-la, she's my ba-by. Be-Bop-a-Lu-la, I

w/ pick & fingers  
let ring - - - - -

don't mean may-be. Be-Bop-a-Lu-la, she-e's my ba-by

let ring - - - - -

PM - - - - -

let ring - - - - -

strum

let ring - - - - -



E 3 3 3 3 3 3 3 3  
 doll, my ba - by doll, my ba by doll, let's rock a - gain now.  
 3 3 3 3 3 3 3 3  
 4 5 2 2 2 2 2 2 2 2 2 2

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

E

7 7 5 7 (7) 8 8 5 (8) 12 12 12 14 12 12 14 12 14 14

2 7 -1/4

w/ bar let ring

[illegible]

## Gtr. 1, w/ Rhy. Fig. 1 (1st 10 meas.)

E

[illegible]



# All Shook Up

Words and Music by Otis Blackwell and Elvis Presley

## Intro

Moderate Shuffle ♩ = 74 (♩ = 3/4)

A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

1. Oh, well —  
End Rhy. Fig. 1

Gtr. 1 (clean) Rhy. Fig. 1

mp

TAB

## Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

bless - a my soul, oh what's wrong with me? I'm  
hands are shak - in' and my knees are weak. I

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

itch - in' like a man on a fuz - zy tree. My  
can't seem to stand on my own two feet. Who

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ N.C.

friends say I'm act - in' wild as a bug. I'm in love. I'm  
do you think of when you have such luck? }

simile on repeats

4th time, To Coda ⊕

E♭ F7 A B♭ A

all shook up. Ooh, ooh, ooh, ooh. Yeah, yeah, yeah.

11 11 5 6  
11 10 6 7  
12 10 7 8

1. 2., 3.

Bridge  
Eb5

Bb A

2. Oh, well my — When I plead — don't ask — me what's — on my mind. — I'm a  
My tongue gets tied when I try to speak. My

*p*

Bb Eb5

lit - tle mixed up but I feel fine. — When I'm near the girl — that I love best, my  
in - sides shake like a leaf on a tree. There's on - ly one cure for this bod - y of mine, that's to

1st time, D.S. (take repeat)  
2nd time, D.S. al Coda

F5 N.C. A

heart beats so it scares — me to death. 3.,4. When she touched  
have that girl and a love so fine.

*mp*

Coda

Bb

Ooh, ooh, ooh, —

Eb F7 A Bb Bbsus4 Bb N.C.

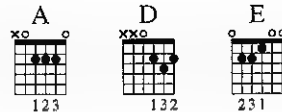
ooh. — Yeah. — yeah. — I'm all shook up.  
(Yeah. — )

*Additional Lyrics*

3.,4. When she touched my hand, oh what a chill I got.  
Her lips were like a volcano and it's hot.  
I'm proud to say that she's my buttercup.

# Blue Suede Shoes

Words and Music by Carl Lee Perkins



Verse  
Fast Rock  $\text{♩} = 190$  ( $\text{♩} = \text{♩}$ )

Gtr. 1 (acous.) *mf*

Gtr. 2 (elec.) *mf* w/ clean tone

TAB

1. Well, it's one for the mon-ey, two for the show, three to get read-y now go, {cat, go,} go. But don't.

\* Chords in parentheses played 2nd time only.

## Chorus

D Rhy. Fig. 1

A

\* even  $\text{♩}$ -----

— you step on my blue suede shoes. — Well, you can

\* Sung as even eighth notes.

E A To Coda ⊕ End Rhy. Fig. 1

do an - y - thing, — but stay off of my blue suede shoes. 2. Well, you can

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Verse

A

knock me down, \_ step in my face, \_ slan-der my name \_ all \_ o - ver the place. \_ Well,  
burn my house, \_ steal my car, \_ drink my li - quor from an old fruit jar. }

*simile on repeat*

do an - y - thing \_ that you wan - na do, \_ but, uh - uh, hon-ey, lay off \_ { them } shoes. \_ And don't. \_ my

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D

\_ you even step on my blue - suede shoes. \_ Well, you can

Gtr. 2

do an - y - thing, \_ but stay off of my blue \_ suede shoes. Let's go \_ cats! 1.  
2nd time: Rock it!

*f*

# Guitar Solo

w/ Voc ad lib.

A

Rhy. Fig. 2

Gtr 1

Gtr 2

D

A

E

A

End Rhy. Fig. 2

3. Well, you can

2.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, simile

A

*f*

D

A

full

E A

4. Well, it's a

## ⊕ Coda

## Outro

Gtr. 1: w/ Rhy. Fig. 2, 1st 10 meas., simile

A

Well, it's blue, blue, blue suede shoes. \_ Blue, blue, blue suede shoes, \_ yeah.

D A

Blue, blue, blue \_ suede shoes, \_ ba - by. Blue, blue, blue suede shoes. \_ Well, you can

E A

do an - y - thing, \_ but stay off \_ of my \_ blue suede shoes, \_

Gtr. 1

Gtr. 2



# Bo Diddley

Words and Music by Ellas McDaniel

## Introduction

Fast w/half time feel (♩ - ♩) ♩ = 216

Capo @ 3rd fr.  
G

\*mute strings w/fretting hand.

## 1st Verse

Bo Did - <sup>3</sup>dle-y buys ba - <sup>3</sup>by a dia - mond ring.

cont. semi-muting simile

If that dia - mond ring

— don't shine — he gon - na take it to a

pri - vate eye. — If that pri - vate eye —

— can't see. — He — bet-ter not take the ring.

a - from me.

Gm G

**Guitar Solo**

*f* let chords ring

*semi-mute*

**2nd Verse**

2. Bo — Did - dle-y caught a nan-ny goat — to

*simile*

cont. semi-muting

make his pret-ty ba-by a Sun - day coat.



Bo <sup>3</sup> Did-dle-y caught a bear - cat, \_ to

make his pret-ty ba-by a Sun - day hat. \_

end muting

**Guitar Solo**

semi-mute

semi-mute

(A9) (G)

semi-mute

semi-mute

C Eb C G

let chords ring

semi-mute

C D(add4) C G

Let chords ring

semi-mute

Let chords ring

semi-mute

let chords ring

semi-mute

3. Won't

### 3rd Verse

cha come to my house a black cat bone.

cont. semi-muting simile

take my ba-by a - way from home. \_

Cov-er that mo-jo an' where's he been? \_

up yo' house 'n' gone a - gain. \_

Bo Did - dle-y, Bo Did-dle-y,



have you heard? My\_

pur - ty ba - by that she was mur-der - ed

**Guitar Solo**

(G#) (G)

3 semi-muted

(Gb) (G)

semi-muted

semi-muted

Gsus4 G

semi-muted

F# G E F G

**Fade Out**

The musical score is written for a song in the key of D major (indicated by two sharps). It features a vocal melody and a guitar accompaniment. The lyrics are: "have you heard? My\_ pur - ty ba - by that she was mur-der - ed". The guitar part includes a solo section with a triplet of eighth notes and a "semi-muted" instruction. The score also includes various chords and fret numbers, such as F#, G, E, F, G, Gsus4, and G. The piece ends with a "Fade Out" instruction.

**Words and Music by Carl Lee Perkins and Howard Griffin**

### Free Time

**Moderately Fast Rock** ♩ = 180 (♩ = ♩)

\* A

Well... All my friends are boppin' the blues, it must be go - in' 'round. All

Gr. 1 (clean)

**TAB**

0 2 2 3 3 4 4

<sup>14</sup>Chord symbols reflect overall tonality.

[illegible]

— love you, ba - by, but I must be — rhy - thm bound. — 1. Well, — the

let ring — — — — — let ring — — — — — let ring — — — — —

0 4 2 2 4 0 4 2 2 4 2 5 4 4 2 2 4 2 5 4 2 4

29

# Verse

A7

doc - tor told me, "Carl, you don't need no pills."  
cat bug bit me, man, I don't feel no pain.

Rhy. Fig. 1

simile on repeat

let ring ----- let ring -----

0 4 2 4 5 4 2 2 0 2 2 4

Hey, the doc - tor told me, "Boy, you don't need no pills.  
Yeah, that jit-ter-bug caught me, man, I don't feel no pain.

let ring -----

let ring -----

5 5 4 2 4 0 3 2 4 0 2 4 2 2 4 4 0 4 2 4 2

Just a hand - ful of nick - els, the juke - box will cure your  
I still love you, ba - by, but I'll nev - er be the

End Rhy. Fig. 1

5 5 4 4 2 2 4 0 4 2 4 2 0 4 2 2 4

## Chorus

A7

ills." same. Well, I said all my friends are bop - pin' the blues, it  
all my friends are bop - pin' the blues, it  
the cats are bop - pin' the blues, and it

mf simile on repeats

0 2 4 2 2 4 2 5 5 4 2 2 4 2 0 2 2 4 2 5 4 4 2 2 4 2

D

must be go - in' 'round. \_ All — them cats just bop-pin' the blues \_ and it  
must be go - in' 'round. \_ All — my friends are bop-pin' the blues \_ it  
must be go - in' 'round. \_ All — my friends are bop-pin' the blues \_ and it

0 2 4 2 2 4 | 5 2 4 4 5 4 4 2 | 0 4 4 2 2 4 4 | 0 2 4 2 2 4 2

A E To Coda 2 ⊕

must be go - in' 'round. \_ } 1., 4. I — love you, ba - by, I  
must be go - in' 'round. \_ } 2., 3. I — love you, ba - by, but I  
must be go - in' 'round. \_ }

0 2 4 2 2 4 | 0 4 2 2 4 | 0 4 2 2 4 2

1. 2. To Coda 1 ⊕

must be — rhy-thm bound. \_ 2. Well, — the old Get it, cat. — Let's rock.  
must be — rhy-thm bound. \_

0 2 4 2 2 4 | 0 2 4 2 2 2 4 2 | 5 4 2 2 4 | 5 5 4 2 2 4

**Guitar Solo**

A

*f* w/ slight dist. \* even

5 5 X X 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 7 6 7 8 9 10 11  
5 4 5 6 7 8 9 9

\* Played as even eighth notes.

**Rhy. Fill 1**  
Gtr. 1

TAB 2 2 2 2 4

**Rhy. Fill 2**  
Gtr. 1

TAB 5 4 2 2 0 4



[illegible]

*D.S. at Coda 1*  
(1st lyrics)

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half rest, and then a half note G4. The lyrics 'Well, \_\_\_\_\_ all' are written below the staff. The middle staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics 'let ring' and 'dist. off' are written below the staff. The bottom staff is a piano accompaniment in bass clef, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics 'let ring' and 'dist. off' are written below the staff.

**⊕ Coda 1**

**Coda 1**

**Verse**  
A7

3. Well, \_\_\_\_\_ Grand - pa done got rhy - thm and he

5 4 2 2 4 || 0 2 4 2 4 | 5 5 4 2 2 4

threw his crutch-es down. Oh, the old boy done got rhy-thm and blues \_ and he

threw that crutch - es down. \_\_\_

Grand - ma, he ain't \_\_\_ tri -

flin', well, the old boy's \_\_\_\_\_ rhy - thm bound. \_\_\_\_\_ All \_\_\_\_\_

*A*

\* Hold this note through 1st beat of repeat.

⊕ *Coda 2*

must be \_\_\_\_\_ rhy - thm bound. \_\_\_\_\_ Bop, \_\_\_\_\_ cat bop!

*A*

**Outro**

Gtr. 1: w/ Rhy. Fig. 1, simile

*A7*

Rock, bop, rhy - thm and blues. \_\_\_\_\_ Rock, bop, rhy - thm and blues. \_\_\_\_\_

*D* *A7*

Rock, bop, rhy - thm and blues. \_\_\_\_\_ Rock, bop, \_\_\_\_\_

*E*

rhy - thm and blues. \_\_\_\_\_ Rhy - thm and blues, \_\_\_\_\_ it must be \_\_\_\_\_ go - in' 'round. \_\_\_\_\_

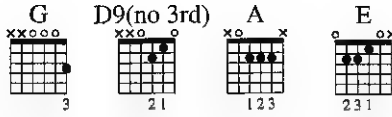
*A7* *Ab7* *G7* *N.C.* *A7*

Gtr. 1

*f*

# Cannonball

Words and Music by Duane Eddy and Lee Hazlewood



**A**

Moderately ♩ = 118 (♩ ♩ ♩)  
N.C.

Gtr. 1 (elec.)

*mf*  
w/ clean tone & amp tremolo

let ring ----- 4

Section A musical notation for guitar 1 (electric). The staff shows a melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass staff shows a bass line with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. The notation includes a dynamic marking of *mf* and a performance instruction 'w/ clean tone & amp tremolo'. A 'let ring' instruction with a dashed line and the number 4 is present.

**B**

Gtr. 2 (acous.)

G

D9(no 3rd) G

D9(no 3rd) G

Gtr. 1

*mf*

*simile on repeats*

Section B musical notation for guitar 1 and 2. The staff shows a melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass staff shows a bass line with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. The notation includes a dynamic marking of *mf* and a performance instruction 'simile on repeats'. Above the staff, there are three guitar chord diagrams: G, D9(no 3rd) G, and D9(no 3rd) G.

D9(no 3rd) G

D9(no 3rd) G

(cont in notation, 3rd time)

Play 3 times

Continuation of section B musical notation for guitar 1 and 2. The staff shows a melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and a quarter rest. The bass staff shows a bass line with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and a quarter rest. The notation includes a performance instruction 'Play 3 times'.

**C**

Gtr. 1 tacet

Ab

E♭

Ab

Gtr. 2

Gtr. 2

The musical score for guitar 2 is written on a single staff in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The fretboard diagram below the staff shows the fingerings for each note, with numbers 1-4 indicating the fretting hand fingers. The diagram is divided into measures corresponding to the musical staff above it.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B-flat4. The second system continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The score includes a key signature change to E-flat major (two flats) and a time signature change to 4/4. The melody is written in a single staff, and the accompaniment is written in a single staff. The key signature change is indicated by a double bar line and the key signature symbol (two flats). The time signature change is indicated by a double bar line and the time signature symbol (4/4). The melody is written in a single staff, and the accompaniment is written in a single staff. The key signature change is indicated by a double bar line and the key signature symbol (two flats). The time signature change is indicated by a double bar line and the time signature symbol (4/4).

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff, with notes beamed in groups of four. Above the staff, the notes A-flat, E-flat, and A-flat are indicated. The second system continues the melody, with notes E-flat and A-flat indicated above the staff. The score concludes with a double bar line and the text '(cont. in slash)'.

(cont. in slash)

D

Gtr. 1

A

E

A

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The guitar accompaniment is written on a six-line staff, with the first line being the highest. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar accompaniment starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The guitar accompaniment continues with a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The melody ends with a quarter note G4, and the guitar accompaniment ends with a quarter note G2.

Gtr. 3 (elec.)

mf

w/ clean tone & amp tremolo

let ring

[illegible]

36



Chord diagrams: E, A

0 0 0 0 0 /4 0 0

0 0 0 0 0 0 /4 0

let ring .....

0 2 0 2 2 2 2 0 0 2

Gtr. 1 tacet

A E A

Gtr. 2

Gtr. 3

let ring .....

let ring .....

2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2

E A

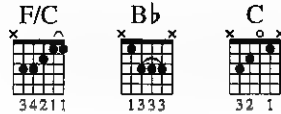
let ring .....

let ring .....

2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2

# Donna

Words and Music by Ritchie Valens



## Intro

Moderate Ballad ♩. = 67

Intro

Gtr. 2 (acous.) *mp* F/C Bb C

Oh Donna, oh Donna.

Gtr. 1 (elec.) *mf* w/ clean tone *sim.*

TAB

F/C Bb C

Oh Donna, oh Donna.

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F/C Bb C

Rhy. Fig. 2 End Rhy. Fig. 2

1. I had a girl, Donna was her name.

Gtr. 3 (elec.) *mf* w/ clean tone

TAB

Gtr. 2 w/ Rhy. Fig. 2 (3 times)  
F/C

B $\flat$  C F/C

Since she left me, I've nev - er been the same 'cause I love my girl.

B $\flat$  C F/C B $\flat$  C

Don - na where can you be, where can you be?

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Rhy. Fig. 2 (3 times)

F/C B $\flat$  C

2. Now that you're gone, I'm left all a - lone.

F/C B $\flat$  C

All by my - self to won - der and roam 'cause I

F/C Bb C

love \_\_\_\_\_ my \_\_\_\_\_ girl. \_\_\_\_\_ Don - na \_\_\_\_\_ where can you

3 5 3 1 2 3 3

F/C Bb F/C

Gtr. 2

be, \_\_\_\_\_ where \_\_\_\_\_ can you be? Oh well,

Gtr. 3

let ring - - - - - P.M.

3 2 1 1 1 1 2 3 1 1 1 3 4

Gtr. 1

(cont. in slash)

**Bridge**  
Bb

\* Gtrs. 1 & 2

dar - ling, \_\_\_\_\_ now \_\_\_\_\_ that you're gone, I \_\_\_\_\_ don't

Gtr. 3

let ring - - - - -

3 3 3 3 3 3 1 1 3 1 3 4 1 3

F/C



know what\_ I'll \_\_\_\_ do. Oh, \_\_\_\_\_

let ring - - -

1 1 3 3 5 1 1 3 1 1 3 1

Bb



time had \_\_\_\_ all my love for \_\_\_\_\_

2 3 2 3 1

C



you, \_\_\_\_\_ mm. \_\_\_\_\_

3 5 5 4 5 4 5 4 5 4 5 4 5 3 5 3 5 3 4 5 1 3 1 3 3 1

1/4



**Verse**  
Gtr 1: w/ Rhy. Fig 1 (4 times)  
Gtr 2: w/ Rhy Fig 2 (4 times)  
F/C

Gtr 1: w/ Rhy. Fig 1 (4 times)  
Gtr 2: w/ Rhy Fig 2 (4 times)

F/C

3. I had a girl, \_\_\_\_\_ Don - na \_\_\_ was her name. Since she left me, \_\_\_\_\_ I've

let ring - - - -

nev - er been the same 'cause I love my girl. Don - na where can you

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 1: w/ Rhy, Fig. 1

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 3 tacet  
F/C

F/C

The image displays a musical score for the song "Donna Donna" by The Beatles. It includes three staves: a vocal line, a guitar line, and a guitar fretboard diagram.

**Vocal Line:**

- Staff 1:** Chords F/C, Bb, C, F/C, Bb, C. Lyrics: "be, \_\_\_\_\_ where \_ can \_ you be? Oh \_\_\_\_\_ Don - na, oh Don - na."
- Staff 2:** Chords F/C, Bb, C, F. Lyrics: "Oh \_\_\_\_\_ Don - na, Oh \_\_\_\_\_ Don - na, oh. (Oh.) \_\_\_\_\_"

**Guitar Line:**

- Staff 3:** Labeled "Gtrs 1 & 2". It features a rhythmic pattern of eighth notes and a final phrase with the instruction "let ring-".

**Guitar Fretboard Diagram:**

- Staff 4:** A diagram showing the fret positions for the guitar parts. It includes a sequence of fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a final sequence of fret numbers (2, 2, 2, 1).

# Foggy Mountain Breakdown

Words and Music by Earl Scruggs

**A**

Fast Bluegrass Two-Beat  $\text{♩} = 156$

Gtr. 1: w/ Rhy. Fill 1, 3rd time

\* Gtr. 1

G

*f*  
*simile on repeats*

Gtr. 2  
(acous.)

Rhy. Fig. 1

*mf* \*\* tacet 1st time only

\* banjo arr. for gtr.

\*\* 1st meas. only

**E**

Fill 1

Gtr. 1

G E

To Coda 2 ⊕  
\*To Coda 1 ⊕

G D

\*5th time

1. - 4. 5.

G

End Rhy. Fig. 1

**B**

Gtr 2: w/ Rhy Fig 1

Gtr. 1

G

*simile on repeats*

Em G

Em

G

2nd time, D.C. al Coda 1  
(take repeats)

G

⊕ Coda 1

D.C. al Coda 2  
(no repeats)

⊕ Coda 2

G

8va




# Get Rhythm

Words and Music by John R. Cash

## A Chorus

Moderate rockabilly

 N.C.



Hey, get rhy - thm, when you get the blues. \_ Come on \_ and get

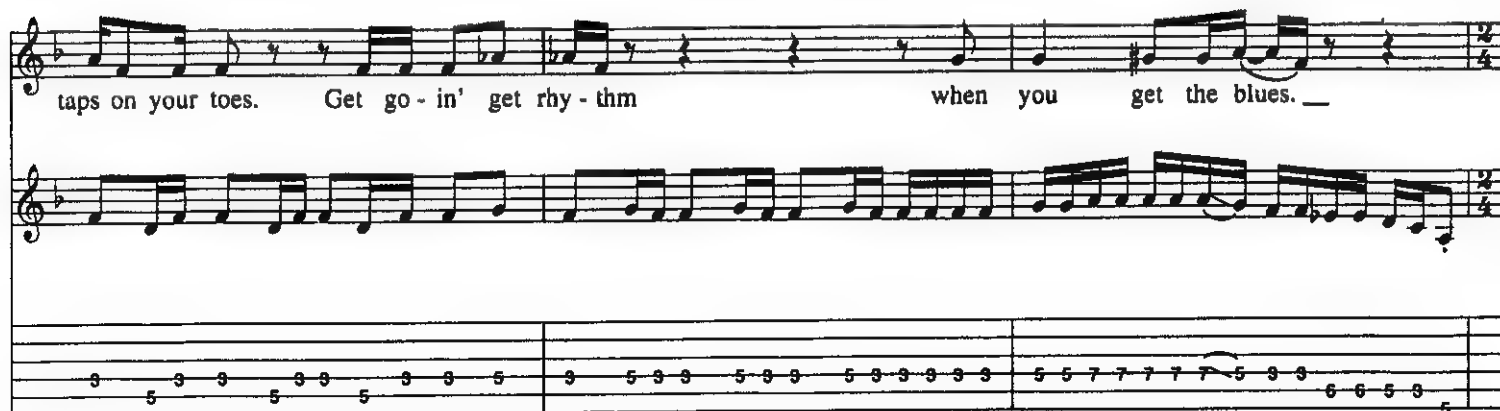
Gtr. 1  
(Luther Perkins) *mf*  
P.M. Throughout

T  
A  
B

NOTE: Played with capo at 1st fret



rhy - thm, when you get the blues. \_ Get a rock 'n' roll feel-in' in your bones, \_ put



taps on your toes. Get go - in' get rhy - thm when you get the blues. \_

**B** Verse

1. A lit - tle shoe - shine boy he nev - er gets low down when  
2. Well, I sat down to lis - ten to the shoe - shine boy and

he's got the dirt - i - est job in town, bend - in' low - at the peo - ple's feet on a  
I thought I was gon - na jump with joy. (He) slapped on my shoe pol - ish left and right. He took his

wind - y corn - er of a dirt - y street. Well, I asked him while he shined my shoes  
shoe - shine rag and he held it tight. He stopped once to wipe the sweat a - way. I said,

how'd he keep from get - tin' the blues. He grinned as he raised his lit - tle head. He popped his  
"you're migh - ty lit - tle boy, to be a - work - in' that way." He said, "I like it," with a big wide grin. He

**C** Chorus

shoe - shine rag and then he said, "Get  
kept on a-pop - pin' and he'd say it a - gain, Get } rhy- thm. When

P.M. Throughout

T  
A  
B

you get the blues. \_ Come on \_ and get rhy - thm. When you get the blues \_ { A  
It on-ly

T  
A  
B

jump - y rhy - thm makes ya' feel so fine. \_ It - 'll shake all your trou-ble from your wor - ried mind. }  
costs a dime, just a nick - el a shoe. It does a mil - lion dol - lars worth of good for you. } Get

T  
A  
B

*To Coda* ☺

rhy-thm when you get the blues. \_\_\_\_\_

T  
A  
B

(discontinue P.M.) let chords ring throughout

B6

N.C.

**F** *D.S. al Coda*

**Get**

P.M. -----



N.C.

F

you get the blues." \_

P.M. \_\_\_\_\_

# Hound Dog

Words and Music by Jerry Leiber and Mike Stoller

## Intro

Moderately Fast ♩ = 166 (♩ - ♩<sup>3</sup> ♩)

## Chorus

N.C. C5

You ain't noth - in' but a hound dog — ah, c - cry - in' all the

Gtr. 1 (slight dist.) Rhy. Fig. 1

mp

TAB

F

time. You ain't — noth - in' but a hound dog — ah,

F7 C5

cry - in' all the time. Well, — you ain't

G7 F7 N.C.

nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_

1, Well, they said you was high \_

End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

C5

\_\_\_ classed. \_\_\_ Well, that \_\_\_ was just a lie. Yeah, they said you was high \_

F F7 C5

\_\_\_ class. \_\_\_ Well, that \_\_\_ was just a lie. Yeah, \_\_\_ you ain't

G7 F7 N.C.

nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_

To Coda 1

## Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 11 meas., simile

C5

You ain't noth - in' but a hound dog \_ ah, cry - in' all the time.

F F7 C5

You ain't noth - in' but a hound dog \_ ah, cry - in' all the time.

## To Coda 2

G7 F7 N.C.

Well, \_\_\_ you ain't nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_



## C7

\* Chord symbols reflect implied tonality.

F7

C7

G7

*D.S. al Coda 1*

⊕ Coda 1

Guitar Solo  
\* C7

(Ah. \_\_\_\_\_)

Gtr 1

*mf*

1/4

\* Chord symbols reflect implied tonality.

F9

C7

ah, \_\_\_\_\_

ah, \_\_\_\_\_

1/4

G7

F7

C7

D.S. al Coda 2

ah, ah, ah.)

3. Well, they said — you was high —

⊕ Coda 2

G5

N.C.

Db<sup>6</sup> C<sup>6</sup>

nev - er caught a rab bit; you ain't no friend \_ of mine. — Spoken: You ain't noth-in' but a hound dog.

Gtr. 1

# I'm Lookin' for Someone to Love

Words and Music by Buddy Holly and Norman Petty

## A Verse

Lively with swing feel (♩ =  $\frac{3}{4}$ )

A D A D5

1. Stay - in' at home, \_\_ wait - in' for you \_\_  
 2. Play - in' the field \_\_ all day long \_\_

backups: Ah. Ah.

*mp*

Gtr. I (Buddy Holly)

## B Chorus

A5 D

just won't get it 'cause you say we're through, } Well, I'm look - in' for some - one to  
 since I found \_\_ I was wrong. } I'm look - in' I'm

Ah. Ah. I'm look - in' I'm

A

love, I'm a - look - in' for some - one to love. Well if  
 look - in' I'm look - in'. I'm look - in'. I'm

E7 D A D

you're not here, ba- by, I don't care \_\_\_ 'cause I'm a - look - in' for some - one to  
 look - in'. I'm look - in'. I'm look - in'. Ah. \_\_\_\_\_

**C** Guitar Solo

(Gtr. 1 plays alternating bass/chord patterns as in Fig. [B] )

1. A E7 2. A E7  
 (Gtr. 1 simile)

love. love.

Gtr. 2 (Buddy Holly)

*f*

D

A E7 D

let ring ---

**D Verse**

A

3. Caught my - self think - in' of you. — You  
 4. Drunk man, — street - car, —

Gtr. 1

**E Chorus**

A5

can't love — me, an - oth - er one do. — } Well I'm a - look - in' for some - one to  
 foot slipped, there you are.

D

A

love. I'm a - look - in' for some - one to love. Well if you're not here, — ba - by

E7

**To Coda** ♪

D A D A

I don't care — 'cause I'm a - look - in' for some - one to love. —

Gtr. 2

Gtr. 1

**F** Guitar Solo  
(Gtr. 1 play Fig. **C** simile)

**D** **A**

**E7** **D** **A** *D.S. al Coda*

**Coda** **A** **D5** **A** **D5** *Play 4 times* **A** **D5**

look-in' for some - one to love. I'm a - look-in' for some - one

*Ooh, ah*

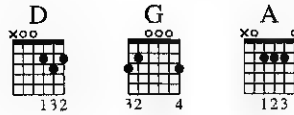
*rit.*

**N.C.**

to love. *Ah.*

# I'm Movin' On

Words and Music by Hank Snow



## Intro

Bright shuffle ♩ = 194

D

Play 7 times

## Verse

D

1. That big eight - wheel - er roll - in'

2. big loud whis - tle as it

(See additional lyrics)

Gtr. 1 (Acous.)

sim.

TAB

down the track \_ means your true lov - in' dad - dy ain't com - in' back, \_ 'cause I'm mov - in' on.

blew and blew \_ said "Hel - lo to the south - land, we're com - in' to you, \_ and we're mov - in' on.

## Chorus

G

D

I'll soon be gone. You were fly

Oh, hear my song." You had the

To Coda

1., 3.

in' too high \_ for my lit - tle old sky, \_ so I'm mov - in' on.

laugh on me, \_ so I'm set - tin' you free, \_ and I'm mov - in' on.

2. That

2.

Fiddle Solo

D 4 G

D 2 A 2 D 4.

3. Mis - ter



# Guitar Solo

Gtr. 2

D

Measures 1-3 of the guitar solo for Gtr. 2, D chord. The notation shows a treble clef with a key signature of one sharp (F#). The first staff contains the melodic line, and the second staff contains the fret numbers. Measure 1: F#4, A4, B4, C5, B4, A4, G#4. Measure 2: F#4, A4, B4, C5, B4, A4, G#4. Measure 3: F#4, A4, B4, C5, B4, A4, G#4.

Gtr. 3

Measures 4-6 of the guitar solo for Gtr. 3. The notation shows a treble clef with a key signature of one sharp (F#). The first staff contains the melodic line, and the second staff contains the fret numbers. Measure 4: F#4, A4, B4, C5, B4, A4, G#4. Measure 5: F#4, A4, B4, C5, B4, A4, G#4. Measure 6: F#4, A4, B4, C5, B4, A4, G#4.

G

Measures 7-9 of the guitar solo for Gtr. 2 and Gtr. 3, G chord. The notation shows a treble clef with a key signature of one sharp (F#). The first staff contains the melodic line for Gtr. 2, and the second staff contains the fret numbers. The third staff contains the melodic line for Gtr. 3, and the fourth staff contains the fret numbers. Measure 7: F#4, A4, B4, C5, B4, A4, G#4. Measure 8: F#4, A4, B4, C5, B4, A4, G#4. Measure 9: F#4, A4, B4, C5, B4, A4, G#4.

D

A

Measures 10-12 of the guitar solo for Gtr. 2 and Gtr. 3, D and A chords. The notation shows a treble clef with a key signature of one sharp (F#). The first staff contains the melodic line for Gtr. 2, and the second staff contains the fret numbers. The third staff contains the melodic line for Gtr. 3, and the fourth staff contains the fret numbers. Measure 10: F#4, A4, B4, C5, B4, A4, G#4. Measure 11: F#4, A4, B4, C5, B4, A4, G#4. Measure 12: F#4, A4, B4, C5, B4, A4, G#4.

D

7

5. I've

⊕ *Coda*

D

*Repeat and fade*

*Additional Lyrics*

3. Mister fireman, won't you listen to me,  
'cause I got a pretty mama in Tennessee.  
Keep movin' on, keep rollin' on.  
So shovel the coal, let this rattler roll and keep movin' me on.
4. Mister engineer, take that throttle in hand,  
this rattler's the fastest in the southern land.  
Keep movin' me on, keep rollin' on.  
You're gonna ease my mind, put me there on time and keep rollin' on. (*Guitar solo*)
5. I've told you, baby, from time to time,  
but you just wouldn't listen or pay me no mind,  
Now I'm movin' on, I'm rollin' on.  
You've broken your vow and it's all over now, so I'm movin' on.
6. You switched your engine, now I ain't got time  
for a triflin' woman on my main line,  
'cause I'm movin' on. You've done your daddy wrong.  
I've warned you twice, now you can saddle the price, 'cause I'm movin' on.
7. But someday, baby, when you've had your play,  
you're gonna want your daddy, but your daddy will say:  
"Keep movin' on. You stayed away too long.  
I'm through with you, too bad you're blue, keep movin' on."

# I'm Your Hoochie Coochie Man

Written by Willie Dixon

## Intro

Slow Blues  $\text{♩} = 50$

\*\*A7

Gtr. 1 (slight dist.)

Riff A

End Riff A

*mf*

T  
A  
B

3 0 2 3 2 3 0 2 3

\*\*Chord symbols reflect implied harmony.

## Verse

Gtr. 1: w/ Riff A, 6 times

A7

1. The gyp-sy wom-an told my moth-er  
2. I got a black cat bone, \_  
3. On the sev-enth hour, \_

be-fore I was born. \_  
I got a mo-jo too. \_  
on the sev-enth day, \_

"You got a boy child com-in'  
I got the John the Con-quer-root,  
on the sev-enth month,

gon-na be a son-of-a-gun. \_  
I'm gon-na mess with you. \_  
the sev-enth doc-tor say, \_

He gon-na make pret-ty wom-ens \_  
I'm gon-na make you girls \_  
"You were born \_ for good luck,

jump an' shout. \_  
lead me by my hand. \_  
and that you'll see." \_

Then the world wan-na know  
Then the world'll know \_  
I got sev-en hun-dred dol-lars,

I'm the what this all a-bout?" \_  
Hoo-chie Coo-chie man. \_  
don't you mess with me. \_

But you know I'm here. \_

Gtr. 1

Chorus

D7

Ev - 'ry - bod - y knows I'm here. —

A7

E7

Well, — you know I'm the Hoo - chie Coo - chie Man, —

1., 2.

D7

ev - 'ry - bod - y knows I'm here. —

A7

E7

3.

D7 N.C.

A7

D7

A7 G7 G#7 A7

the whole — round world knows I'm here.

# Lonesome Town

Words and Music by Baker Knight

Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭ E♭

## Intro

Slowly ♩ = 77 (♩ = ♩<sup>5</sup>)

\* C                  Em                  F                  G7                  C                  E

Gtr. 1 (acous.)  
*mp* let ring throughout

(Oo.)

\*Chord symbols reflect basic harmony.

F                  G7                  % Verse C                  E

1. There's a place where lov - ers go — to  
2. You can buy a dream or two  
3. In the town of bro - ken dreams, —

(Oo, —)

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F G7 C F Fm

cry their trou - bles a - way, and they call it  
 to last you all through the years, and the on - ly  
 the streets are filled with re - gret. May - be down in

oo, \_\_\_\_\_

C Am F G7 C

price Lone - some Town, where the bro - ken hearts stay.  
 Lone - some Town you pay - is a heart full of tears.  
 I can learn - to for - get.

3rd time, To Coda ⊕

{ Lone - some Town.)  
 ...full of tears.)  
 ...to for - get.)

Chorus F Em F G7

Go - in' down to Lone - some Town, - where the bro - ken - hearts

Oo, \_\_\_\_\_

C F Em

stay. Go - in' down to Lone - some Town \_ to

Oo, \_\_\_\_\_

D7 G7 *D.S. al Coda*

cry my trou- bles a - way.

ah.) \_\_\_\_\_

⊕ Coda F Fm

May - be down in \_

C Am F G7 C *rit.* F/C C/G

\_ Lone - some Town, I can learn \_ to for - get.

(Oo, \_\_\_\_\_) Lone - some town.)



# Matchbox

Words and Music by Carl Lee Perkins

## Intro

Moderately Fast Rock ♩ = 172 (♩ - ♩ - ♩)

\*A7

Well, I'm

Gtr. 1 (clean)

*f*

TAB

\*Chord symbols reflect overall tonality.

## Chorus

A7

sit-tin' here \_ won-d'r in', would a match - box hold my clothes? \_ Yeah, \_ I'm

\*\*Gtrs. 1 & 2

*mf*

\*Gtr. 2: piano arr. for gtr.

\*\*composite arrangement

D7

A

sit-tin' here \_ won-d'r in' would a match - box hold \_ my clothes. \_ I ain't \_

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E 3 A7

— got no match-es but I got a long — way to go. — 1. I'm an old, —

# Verse

Gtr. 2 tacet

A

— poor boy, long — way — from home. — I'm an old, —

Gtr. 1 Rhy. Fig. 1

D A

— poor boy, long — way from home. — Guess I'll

E A

nev-er been hap - py; ev - 'ry-thing I — do is wrong. — Yeah. —

End Rhy. Fig. 1

# Guitar Solo

Gtr 3 (clean) Gtr 1. w/ Rhy. Fig. 1, 1st 8 meas  
A

*f*

D A

E D A

2. Well,

Gtr 3 *Sya loco* P.H.

pitch: B

Gtr. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 3 tacet

A

let me be your lit-tle dog \_ till your big dog comes. \_ Let me

D A

be your lit-tle dog, \_ ah, till your \_ big dog \_ comes. \_ When the

E A

big dog gets \_ here, \_ show him what this lit-tle pup-py done. \_ Well, \_ I'm \_ sit -

# Chorus

A

- tin' here won-d'rin', would a match - box hold my clothes? \_ Yeah, I'm sit -

Rhy. Fig. 2

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 0 0 2 2 3 3 4 4

D

A

- tin' here won-d'rin', would a match - box hold \_ my clothes? \_ I ain't got \_

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4

E

A

\_ no match - es, I got a \_ long \_ way to go. \_ Let her go, \_ boy. Go, \_ go!

End Rhy. Fig. 2

Gtr. 2

Gtr. 1  
divisi

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4

## Guitar Solo

Gtr 1: w/ Rhy. Fig 1

5 5 5 7 5 8 5 8 5 7 5 7 5 7 8 5 7 9 7 5 7 5 7 7

D A

6 7 5 7 5 7 | 5 7 5 7 5 7 | 5 7 5 5 7 5 0 | 5 7 5 7 5 7 8

E A

5 8 5 7 5 7 | x 5 8 5 7 x 5 7 | 0 7 5 7 7 0 0 5 | x 2 2 3 0 3 0

Well, I'm

### Chorus

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 3 tacet

A

sit - tin' here won-d'rin', would a match - box hold my clothes? ... Ow!

D

Ba - by, I'm sit - tin' here won - d'rin' would a match - box hold my clothes...

II

I ain't got no match - es, I

D A A7

got a long way to go.

Gtr. 3

2 2 4 3 | 0 1 | 2 2 4 3 | 5 6

Gtr. 1

2 2 3 4 2 2 3 4 | 2 2 2 2 2 2 3 0 | 2 2 2 2 2 2 3 0 | 2 2 2 2 2 2 2 0

# My Babe

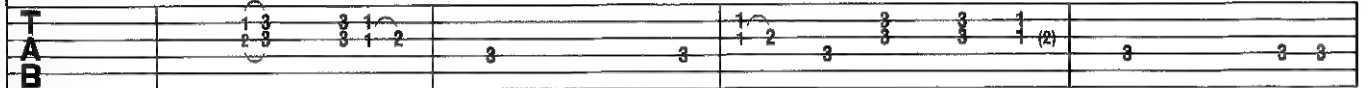
Written by Willie Dixon

## Intro

Moderately fast ♩ = 158 (♩ = ♩<sup>3</sup>)

Gtr. 1 (clean)

\* F



Gtr. 2 (clean)



\* Chord symbols reflect basic harmony.

## Verse

F



1. My ba - by don't stand no cheat - in', —  
2. My ba - by, I know she love me, —  
3., 4. See additional lyrics



*mp*  
simile on repeats



*mf*  
simile on repeats



\* Play as even eighth notes

my babe. Oh yeah, she don't stand no cheat-in',  
 my babe. Whoa yes, I know she love me,

The first system contains three staves. The top staff is the vocal melody with lyrics. The middle staff shows guitar riffs with tremolos. The bottom staff is the bass line with fret numbers: 1 2 3 3 3 1 (2), 3 3 3, 1 (2) 3 3 3 1 2, and 3.

C 3rd & 4th times, Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A F  
 my babe. Oh yeah, she don't stand no cheat - in'. She  
 my ba - by. Whoa yes, I know she love me. She

The second system includes a key signature change to C major (indicated by 'C' and 'F' above the staff). It features vocal melody, guitar riffs, and bass lines. The bottom staff has fret numbers: 3 2 3 4 5, 3 3 2 3 3 4 5, 1 0 1 2 3, and 0 3 2 2 3.

Rhy. Fills 1 & 1A  
 Gtr. 1

This section provides detailed guitar riffs. Gtr. 1 includes tremolos and specific fret numbers. Gtr. 2 provides a rhythmic accompaniment. The bottom staff for Gtr. 2 has fret numbers: 1 (0) 1 (2) (3), 1 0 3 1 0 2 3, and 1.



Bb N.C. F

don't — stand — none o' that mid — night creep — in'. My babe, true —  
 don't — do — nut — tin' but kiss an' hug — me. My babe, true —

*trumpet*

*trumpet*

1 (2) 3 3 1 2

1 0 1 1 2 3

4th time, to Coda ⊕

1. 2.  
 3rd time, Gtr. 1: w/ Fill 1

lit - tle ba - by, — mm, my babe.  
 lit - tle ba - by, — mm, my babe.

*trumpet*

*trumpet*

3 3 1 (2) 3 3 1 2 3

1 0 3 1 2 3 1 0 1 1 2 3 1 0 1 1 2 3 1 1 0 1 2 2

\* — — — — —

\*Played as even eighth notes

Fill 1  
 Gtr. 1

3 3 3

Gtr 2                      Gtr 1 tacet  
F7

2nd time, D.S. al Coda  
(take repeat)

## Outro

my ba - by. True — lit - tle ba - by. She's my ba - by. True — lit - tle ba - by.

*Begin Fade*

*Fade out*

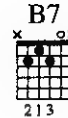
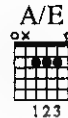
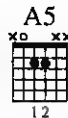
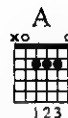
The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal melody with lyrics: "She's my ba - by. True lit - tle ba - by. She's my ba - by. True lit - tle ba - by." The melody features triplet eighth notes. The piano accompaniment is in the right hand, featuring a steady eighth-note pattern. The guitar part is in the left hand, showing chords and fingerings: 1 (2) 3, 3, 3, 1 (2), 3, 1 2, 2, 3, 3, 1 (2).

*Additional Lyrics*

3. My baby don't stand no cheatin', my babe.  
Oh no, she don't stand no cheatin', my baby.  
Oh no, she don't stand no cheatin',  
Ev'rything she do, she do so pleasin'.  
My babe, true little baby, my babe.
4. My baby don't stand no foolin', my babe.  
Oh yeah, she don't stand no foolin', my baby.  
Oh yeah, she don't stand no foolin',  
When she's hot, there ain't no coolin'.  
My babe, true little baby, she's my baby.  
True little baby.

# Mystery Train

Words and Music by Sam C. Phillips and Herman Parker Jr.



## Intro

Fast Rock  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

E

Gtr. 2 (acous.)

E

A

play 5 times

1. Train — ah

Gtr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

*mf* let ring throughout  
w/ slap echo

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

## Verse

Gtr. 1: w/ Rhy. Fig. 2, 3 times, 2nd time

Gtr. 1: w/ Rhy. Fill 1, 3rd time

A5

A

ride,  
train,  
train,

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

End Rhy. Fig. 3

Rhy. Fill 1

Gtr. 1

play 3 times

Gtr. 1: w/ Rhy. Fill 2, 3rd time

Gtr. 1: w/ Rhy. Fig. 1, 5 times

E

A/E

six - teen \_\_\_\_\_  
com - in' \_\_\_\_\_ 'round, coach - es long. \_\_\_\_\_  
com - in' \_\_\_\_\_ down, down the bend. \_\_\_\_\_  
the line. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fill 3, 3rd time  
A5 A

Gtr. 1: w/ Rhy. Fig. 2, 4 times, 2nd, 3rd & 4th times  
A5 A  
Rhy. Fig. 4

Train \_\_\_\_\_ ah ride, \_\_\_\_\_  
Train, \_\_\_\_\_ train, \_\_\_\_\_  
Train, \_\_\_\_\_ train, \_\_\_\_\_  
Train, \_\_\_\_\_ train, \_\_\_\_\_

let ring \_\_\_\_\_

**Rhy. Fill 2**  
Gtr. 1

TAB

**Rhy. Fill 3**  
Gtr. 1

let ring \_\_\_\_\_

TAB

Gtr. I: w/ Rhy. Fig. 2, 2 times

Gtr. I: w/ Rhy. Fig. 3

six - teen coach - es long. -  
com - in' 'round the bend. -  
com - in' 'round the line. -  
com - in' 'round the bend. -

Gtr. I: w/ Rhy. Fig. 1, 4 times

E

A/E

Well, that long, -  
Well, it took -  
Well, it's bring - in''  
Well, it took -

B  
⑤  
open

B7

black train -  
my ba - by,  
my ba - by,  
my ba - by

Gtr. I

Gtr. I: w/ Rhy. Fig. 2, 2nd & 3rd times

Gtr. I: w/ Rhy. Fig. 3, 4th time

Gtr. I: w/ Rhy. Fig. 1, 4 times

Gtr. I: w/ Rhy. Fig. 2, 3rd & 4th times

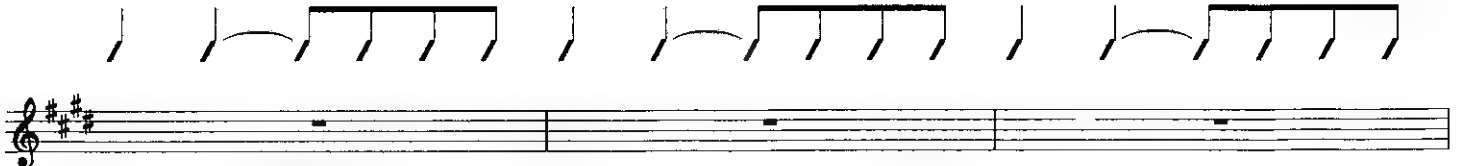
A  
⑤  
open

A5 A

E A/E

got my ba - by and gone.  
but it nev - er will a gain.  
'cause she's mine all, all mine. She's  
but it nev - er will a gain.

*pp*



No mine, nev - er not all, will a - gain. mine. gain.

1., 2., 3.

Gtr. 1 tacet, 1st time  
Gtr. 1: w/ Rhy. Fig. 2, 2nd & 3rd times  
A5 A




4.



**Guitar Solo**  
Gtr. 2: w/ Rhy. Fig. 4, simile  
A5 A A5 A





2. Train, \_\_\_\_\_  
3. Train, \_\_\_\_\_


A5 A A5 A E A/E E A/E

E A/E E A/E B7

A E A/E E A/E  
play 3 times



4. Train, \_

verse  
Gtr. 1 w/ Rhy. Fig. 2, 5 times  
A5 A

E  
Gtr. 2

A/E

train

P.M.

P.M.

com - in'

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1, 2 times

*D.S. al Coda*

E A/E

'round, 'round the bend. 'Round, 'round the bend.

# **Coda** **Outro**

Gtr. 2: w/ Rhy. Fig. 4, 1st 8 meas. & fade  
A5 A

Gtr. 1: w/ Rhy. Fig. 2, 3 times  
A5 A

A5 A

Ooh. Woo!

Gtr. 1

A5 A

E

A/E

E

A/E  
*Play 3 Times and Fade*

Gtr. 1

P.M.

P.M.



# Peter Gunn

By Henry Mancini

Tune Up 1/2 Step

- ① - F    ④ - E♭  
 ② - C    ⑤ - B♭  
 ③ - A♭   ⑥ - F

**A**

Gtr. 1 **Moderate Rock** ♩ = 126

(clean)

N.C.

*mf* w/ bar w/ bar w/ bar w/ bar

**TAB**

-1/2 -1/2 -1/2 -1/2

Gtr. 2 (clean)

*mp* slight P.M. throughout

**TAB**

2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0

**B**

Sax E7(no 3rd)

Gtr. 1 **Riff A** **End Riff A**

Gtr. 2 **Riff A1** **End Riff A1**

0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3

2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0

Gtrs. 1 & 2 w/ Riffs A & A1, 2 times

Sax

Sax

Gtr. 1

Gtr. 2

0 0 2 0 3 0 5 0 | 0 0 2 0 3 0 5 0 | 0 0 2 0 3 0 5 0

2 2 4 2 0 2 2 0 | 2 2 4 2 0 2 2 0 | 2 2 4 2 0 2 2 0

N.C.

0 0 2 0 3 0 5 0 | 0 0 0 0 | 2 2

2 2 0 2 0 2 2 0 | 2 2 2 2 | 0 0

w/ bar w/ bar

0 (0) 0 0 0 (0) 0 0

-1/2 -1/2

C

Gtr. 1 E7(no 3rd)

play 4 times

Section C features two guitar parts. Gtr. 1 (top staff) plays a continuous eighth-note pattern in E7(no 3rd) for 16 measures. Gtr. 2 (bottom staff) plays a similar eighth-note pattern, but with a sharp on the second fret (F#) in measures 1, 5, 9, and 13. Both parts are marked with fret numbers: 0, 2, 3, 5, 3.

D

N.C.

Gtr. 2 tacet

Section D begins with a Natural Chord (N.C.) for 4 measures. Gtr. 1 (top staff) plays a pattern with a bar on the 2nd fret (indicated by 'w/ bar' and a circle around the note). Gtr. 2 (bottom staff) is tacet. The pattern for Gtr. 1 is 0, 0, 0, 0, (0), 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 5, 3. The (0) notes are marked with a -1/2. The section ends with a 2 in the bottom staff.

Gtr. 1

Gtr. 1 (top staff) plays a continuous eighth-note pattern in E7(no 3rd) for 16 measures. The fret numbers are 0, 2, 3, 5, 3.

Gtr. 2: w/ Riff A1, till fade

E7(no 3rd)

Gtr. 2 (top staff) plays a continuous eighth-note pattern in E7(no 3rd) for 16 measures. The fret numbers are 0, 2, 3, 5, 3.

E

E7(no 3rd)


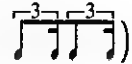
Play 5 Times and Fade

Section E features a continuous eighth-note pattern in E7(no 3rd) for 16 measures. The fret numbers are 0, 2, 3, 5, 3.

# Put Your Cat Clothes On

By Carl Perkins

Fast Rockabilly with Double -

**A** time swing feel (  =  )

Verse

1. They took my blue suede shoes \_\_\_ down to old \_\_\_ Mo - bile. \_\_\_ Got to

Gtr. 1 (Carl Perkins) *mp*

T	5	5
A	6	6
B	7	7

rock - in' with the rhy - thm, run'em o - ver at the hill. \_\_\_ Put your cat clothes on \_\_\_ 'cause to -

*mp*

night were gon - na real - ly rock \_\_\_ it right. \_\_\_ Yeah, \_\_\_ kitty put your

cat clothes on \_\_\_ 'cause to - night we're gon - na, woo, bop 'em right. \_\_\_ 2. Well, I \_\_\_

**B** %  
Verse. A

\_\_ slick up my - self till I, I look like a \_\_ dil - ly. I run \_\_ down - town and get \_\_ my \_\_  
come on cat get a - with it keep your hands off that fruit jar. Do some be - bop - pin' rhy - thms pick the toe -

\_\_ fin - gers \_\_ sil - ly. Put your cat clothes on \_\_ 'cause to - night we're gon - na \_\_ rock it right. \_\_  
nails up to mine. Put your cat clothes on \_\_ 'cause to - night we're gon - na real - ly rock it right.

A E  
\_\_ Bop, yeah! \_\_ Kit - ty, put your cat \_\_ clothes on \_\_ 'cause to -  
Bop, bop, rock it right. Bop, bop, rock it right. Cat \_\_ clothes on \_\_ 'cause to -

**C**  
To Coda ♪ A Piano solo  
night we're gon - na real - ly \_\_ rock it right. \_\_ Rock - it!  
night we're gon - na try to \_\_ rock it right. \_\_

[illegible]

The musical score is written for a piano and voice. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a large 'A' above the staff. The vocal melody is written on a single staff, and the piano accompaniment is written on two staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal melody is simple, with the lyrics 'Yeah!' written below the staff. The score ends with a double bar line.

**D**  
Verse

A A

3. Well, \_ my old \_ gal's slow and eus - y. (sigh) Well, all the hep \_ cats know. She

The image shows a musical score for a song. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The lyrics are: "3. Well, \_ my old \_ gal's slow and eus - y. (sigh) Well, all the hep \_ cats know. She". Above the staff, there are two "A" markings. Above the first "A", there is a box containing the letter "D". Below the staff, there are three staves of empty music, each with a treble clef and a key signature of two sharps. The first staff has a "2" and a "4" above it, and the second and third staves have a "2" and a "4" above them. The first staff has a "2" and a "4" above it, and the second and third staves have a "2" and a "4" above them.

gets that bop-pin' beat, \_she knocks the par - ty 'cross \_the floor. \_ Put your cat clothes on \_ 'cause to -

night we're gon - na real - ly \_\_\_ rock it right. Yeah, \_\_\_\_\_ kit - ty, put your

E A

cat clothes on \_\_\_ 'cause to - night we're gon - na, gon - na \_\_\_ bop it right. \_\_\_ Scat, cat!

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, key of E major (two sharps), and 4/4 time. It contains the lyrics: "cat clothes on \_\_\_ 'cause to - night we're gon - na, gon - na \_\_\_ bop it right. \_\_\_ Scat, cat!". Above the staff, the chords E and A are indicated. The bottom staff is a guitar line in treble clef, showing fret numbers (0, 2, 4) and some accidentals. There are also some 'x' marks above the staff, possibly indicating muted notes or specific techniques.

E A

Guitar Solo

*f* \* w/echo

1/4

\* Tape echo device set for "slapback" delay.

The second system of the musical score features a guitar solo. The top staff is in treble clef, key of E major, and 4/4 time. It includes a dynamic marking of *f* (forte) and a note about a tape echo device: "\* w/echo". The bottom staff shows the guitar line with fret numbers and a 1/4 note delay indicated by a bracket. A note at the bottom states: "\* Tape echo device set for 'slapback' delay."

D

The third system of the musical score shows a guitar line in treble clef, key of E major, and 4/4 time. The top staff includes a D chord indication. The bottom staff shows the guitar line with fret numbers and some accidentals.

A

The fourth system of the musical score shows a guitar line in treble clef, key of E major, and 4/4 time. The top staff includes an A chord indication. The bottom staff shows the guitar line with fret numbers and some accidentals.

E

The fifth system of the musical score shows a guitar line in treble clef, key of E major, and 4/4 time. The top staff includes an E chord indication. The bottom staff shows the guitar line with fret numbers and some accidentals.

D

A

*D. S. al Coda*

Well \_\_\_\_\_ now, \_\_\_\_\_

Coda

A

Well, \_\_\_\_\_ cat, cat, cat clothes. cat, cat, cat clothes,

A

E

Cat, cat, cat clothes. Scat, cat, cat, cat clothes, yeah. Cat clothes on \_\_\_\_\_ 'cause \_\_\_\_\_ to -

A

night we're gon - na \_\_\_\_\_ real - ly rock \_\_\_\_\_ it right. \_\_\_\_\_



# Poor Little Fool

Words and Music by Sharon Sheeley

## Intro

Moderately ♩ = 156

**C** **Am** **F** **G**

Rhy. Fig. 1  
Gtr. 1 (elec.)  
*mf*  
\* T w/picks & fingers

**End Rhy. Fig. 1**

**TAB**

\* T = Thumb on 6th string

Rhy. Fig. 1A  
Gtr. 2 (acous.)  
*mf*  
let ring throughout

**End Rhy. Fig. 1A**

**TAB**

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

**C** **Am** **F** **G**

Voc. Fig. 1 **End Voc. Fig. 1**

(Oo.)

1. I used to play a - round \_  
play a - round \_ and tease \_  
told me how she cared \_  
4., 5. See additional lyrics

**Am** **F** **G** **C**

with hearts \_ that has - tened at my call, but when I met that  
me with her care - free dev - il eyes. She'd hold me close and kiss \_  
for me \_ and that we'd nev - er part. And so for the ver - y first \_

**Am** **F** **G**

lit - tle girl \_ but I knew that I \_ would fall. \_  
me, \_ but her heart \_ was \_ full of lies. \_ } Poor lit - tle fool, \_  
time, I gave a - way \_ my heart. \_ }

## Chorus

Bkgd Voc.: w/ Voc. Fig. 1  
Gtr. 1 w/ Rhy. Fig. 1  
Gtr. 2 w/ Rhy. Fig. 1A (2 times)

**C** **Am** **F** **G**

oh yeah. \_ I \_ was a fool, \_ uh huh. \_

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C Am F 1.-4. G 5. G

(Uh huh, poor lit-tle fool. I was a fool, oh yeah.) 2. She'd Poor lit-tle  
3. She yeah.)

Gtr. 1 *8va* *let ring* *8va*

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

C Am F G

fool, oh yeah. I was a fool, uh huh.

C F C

(Uh huh, poor lit-tle fool. Poor lit-tle fool.)

*8va* *let ring* *let ring* *let ring*

Gtr. 2

### Additional Lyrics

4. The next day she was gone and I knew she lied to me.  
She left me with a broken heart and won her victory.
5. Well, I've played this game with other hearts, but I never thought I'd see  
The day when someone else would play love's foolish game with me.

# Race With the Devil

By Gene Vincent

**Fast Rockabilly**

**w/Swing Feel** (♩ =  $\frac{1}{3}$  ♩)

**Intro**

N.C.

Gr. 1 (Cliff Gallup)

w/tape echo \* *f* *mf*

T  
A  
B

\* Delay set to triplet rhythm.

## **A** Verse

N.C.

E<sub>5</sub>

1. Well, I led an e - vil life, or so they say \_\_\_ but I'll

(echo off) *mp*

E<sub>5</sub> D<sub>5</sub> C<sub>5</sub> B<sub>5</sub> A<sub>7</sub> A<sub>6</sub> A A<sub>6</sub> A A<sub>7</sub>

hide from the Dev - il on Judge - ment Day. \_ I'm sing - in' I'm on \_\_\_ fire and

*mf* *mp*

A<sub>6</sub> A A<sub>6</sub> A N.C.

mov - in'. I'm on fire and mov - in'. I'm

1/2

B B7 B6 N.C. A A7 N.C.

on fire I'm mov - in' \_\_\_\_\_ on down the line. \_\_\_\_\_ Oh, \_\_\_\_\_

7 10 9 7 5 6 8 5 7 4 1/2 9 2 0 6 1

**B** Verse

N.C. E<sup>b</sup>

yeah! 2. Well, uh, me and the Dev - il sit - tin' at a stop - light (gasp)  
go - in' thir - ty five, I look up be - hind,

(1st time only)

0 2 0 12 12 12 12 11 11 11

E<sup>b</sup> D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> A<sup>7</sup> A<sup>6</sup> A A<sup>6</sup> A A<sup>7</sup>

He start - ed mov - in' I was out - ta sight \_\_\_\_\_ sing - in' } I'm on \_\_\_\_\_ fire and \_\_\_\_\_  
here come the Dev - il do - in' nine - ty nine \_\_\_\_\_ and sing - in' }

12 12 12 12 10 10 9 9 7 7 8 7 5 7 5 8 8

A<sup>6</sup> A A<sup>6</sup> A N.C.

\_\_\_\_\_ mov - in'. I'm on fire and mov - in'. I'm

(8) 7 5 7 5 4 1/2 9 2 0 6 1 0 9 2 0 6 7 8

B B7 B6 N.C. A A7 N.C. 1.

on fire and I'm mov - in' down the line. Oh, \_\_\_

2. N.C. (E)

yeah! 3. Well, I was Let's drag, ya' all! 8va

### C Guitar Solo

8va

N.C. (A) N.C. (E)

8va

N.C. (B)

8va loco

**D**

4. Thought I was smart, \_\_\_\_\_ the race was won. \_\_\_\_\_ Uh,

here come the De - vil do - in' a hun-dred and one. \_\_ Sing - in' I'm on \_\_\_\_ fire and

mov - in'. I'm on fire and mov - in'. I'm

on fire and mov - in' \_\_\_\_\_ on down the line. \_\_\_\_\_ Let's drag \_\_\_\_\_ a -

**E** Guitar Solo

gain!

*mf* *f*  $\frac{1}{2}$

*8va* *loco* N.C. (B $\flat$ )  $\frac{1}{2}$

N.C. (F) N.C. (C) N.C. (B $\flat$ )  $\frac{1}{2}$

**F** Verse

N.C. (F) F5 F $\sharp$  8va

5. I was do - in' pret - ty fine, I  
I've led an e - vil life,

(1st time only)

F5 E $\flat$ 5 D5 C5

looked up be - hind, uh, here come the Dev - il do - in' nine - ty nine. — } Sing - in'  
so they say, but I'll hide from the Dev - il on Judge - ment day.

8va

B $\flat$ 7 B $\flat$ 6 B $\flat$  B $\flat$ 7 B $\flat$ 6 B $\flat$  B $\flat$ 6 B $\flat$

I'm on fire and mov - in'. I'm on fire, and

*loco*

1/2

1. C $\sharp$ sus2 C7 C6 N.C.

mov - in'. I'm on fire and mov - in' down the line.

3

N.C. 2. C5 B $\flat$ 5

Oh, yeah. I'm on fire and mov -

E5 N.C. F5 F $\sharp$

in' down the line.

8va

*f*

w/bar



# Rebel 'Rouser

By Duane Eddy and Lee Hazlewood

**A**

Brightly ♩ = 105

Gtr 1 (clean)

*mf* w/ amp tremolo

1/2

TAB

1/2

**B**

\*band enters

1/2

1/2

*simile on repeat*

\*1st time

1/2

1/2

1/2

1. E

2. E

**C**

F B $\flat$  F

C7 F

**D**

F $\sharp$  B F $\sharp$

C $\sharp$ 7 F $\sharp$

**E**

G C G

*simile on repeats*

D7 G

*Play 3 Times and Fade*

# Reconsider Baby

**Words and Music by Lowell Fulson**

**Moderate shuffle** (♩ =  $\overset{\cdot}{\underset{\cdot}{\underset{\cdot}{\text{♩}}}} \overset{\cdot}{\underset{\cdot}{\underset{\cdot}{\text{♩}}}} \overset{\cdot}{\underset{\cdot}{\underset{\cdot}{\text{♩}}}}$ ) ♩ = 95

[illegible]

The first system of the musical score for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff begins with a G major chord and contains a melodic line with eighth and sixteenth notes, including a D7 chord. The bass staff contains a bass line with fingerings (5, 3, 5, 3, 5, 3, 5, 3, 4) and dynamic markings ('full', '1/2', '1/2').

1. So long, -

**Verse**

G C7 G

oh, how I hate \_ to see you go. \_ So long.

2...3. (See Additional Verses)

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C7 G

oh, how I hate \_ to see you go. \_ And the way.

D7 C7 To Coda ⊕ G

\_ that I will miss you, \_ I guess you will nev - er know. \_

1. 2. D7 G C7

1. We've been-to-geth-

G C7

2. We've been-to-geth-

G

2. We've been-to-geth-

D7 C7 G

2. We've been-to-geth-

Musical score for "The Wind" by George Gershwin. The score is in G major (one sharp) and 4/4 time. It features a melody on a treble clef staff and a bass line on a bass clef staff. The melody includes triplets, a C7 chord, and various rhythmic patterns. The bass line includes a "fall" instruction, a 1/2 note, and a triplet. The score is divided into three measures.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'G' chord symbol. The melody features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (B4), and a quarter note (A4). This is followed by a measure with a whole note (G4) and a measure with a whole note (F#4). The melody continues with a quarter note (E4), a quarter note (D4), and a quarter note (C4). The bottom staff is a bass line with fingerings: 3, 5, 4, 3, 6, followed by two measures marked with 'x' (representing rests or specific techniques), then 5, 3, 5, 3, 4. The system concludes with a 'D7' chord symbol.

*D.S. (3rd verse) al Coda*

C7 G C7 G D7

3. You said you once -

P.M. - - - - full

P.M. - - - - full

**⊕ Coda**

### Additional Verses:

2. We've been together so long to have to separate this way.  
We've been together so long to have to separate this way.  
I'm gonna let you go ahead on, baby, pray that you'll come back home some day.
3. You said you once had loved me, but now I guess you have changed your mind.  
You said you once had loved me, but now I guess you have changed your mind.  
Why don't you reconsider, baby, give yourself just a little more time.

# Rock Around the Clock

Words and Music by Max C. Freedman and Jimmy DeKnight

## Intro

Moderately Fast Rock ♩ = 184 (♩ - ♩<sup>5</sup>)

N.C. A N.C.

One, two, three o'clock, four o'clock rock. Five, six, sev-en o'clock,

Gtr 1 (slight dist.)

*mf*

TAB

\* Begin song w/ gtr.'s vol. knob lowered about halfway.

A N.C.

eight o'clock rock. Nine, ten, e-lev-en o'clock twelve o'clock rock. We're gon-na

TAB

## Verse

E7 \* A

rock a-round the clock to-night. Put your glad rags on, join me, hon. — We'll  
clock strikes two, three and four, — if the  
3., 4. See Additional Lyrics

*mf*

TAB

\* Chord symbols reflect basic tonality.

D9

have some fun when the clock strikes one. We're gon-na rock a-round the  
band slows down we'll yell for more. —

TAB



**⊕ Coda**

## Interlude

\* Raise vol. as before.

D9

### Verse

5. When the clock strikes twelve, we'll cool off then, \_ start a -



D9

rock - in' 'round the clock a - gain. \_ We're gon na rock a-round the clock to-night. \_ We're gon - na

A E9

rock, rock, rock till broad day - light. \_ We're gon - na rock, gon - na rock a - round \_ the clock \_ to - night. \_

A A7 D Dm E N.C. A

5 5 5 0 8 8 8 0 7 7 7 0 6 6 8 8 5 6 7 4 5

#### Additional Lyrics

3. When the chimes ring five, six and seven,  
We'll be right in seventh heaven.  
We're gonna around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, gonna rock around the clock tonight.
4. When it's eight, nine, ten, eleven too,  
I'll be goin' strong and so will you.  
We're gonna around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, gonna rock around the clock tonight.

# Rocket 88

Words and Music by Jackie Brenston

Tune down 1/2 step:  
(low to high) Eb-A-B-Db-Gb-Bb-Eb

## Intro

Moderately fast ♩ = 150 (♩ = ♩)

Gtr. 1 (slight dist.)

\*E

Riff A

\* Chord symbols reflect basic harmony.

1. You wom-en have

End Riff A

## Verse

Gtr. 1: w/ Riff A

2nd time, Gtr. 1: w/ Riff A (1st 10 meas.)

E

heard of jal - op - ies, you've heard the noise they make. But let me  
3. Step in my Rock - et and don't be late, ba - by, we're

in - tro - duce my new Rock - et eight - y eight. Yes, it's straight, just  
pull - in' out a - bout half past eight. Go-in' round the cor - ner and

won't wait, ev - 'ry - bod - y likes my Rock - et eight - y eight. Ba - by, we'll  
get a fifth. Ev - 'ry - bod - y, my car's gon-na take a lit - tle nip.

To Coda ⊕ E

**B** **A**

ride in style, — mov — in' all — a — long. —  
Move on out, booz — in' 'n' cruiss — in' a — long. —

**Interlude**  
Gtr. 1. w/ Riff A  
E

\* Gtr. 2

*f*

1 1 2 2 3 4 | 1 2 2 3 4 4 | 1 1 2 2 3 4 | 1 2 2 3 4

\* Tenor saxophones arr. for gtr.

**A** **E**

1 1 2 2 3 4 | 1 2 2 4 4 4 1 | 1 1 2 2 3 4 | 1 2 2 3 3 4 4

**B** **A** **E**

1 1 2 2 3 4 | 1 2 2 3 4 4 | 1 1 2 2 3 4 | 2

**Verse**  
Gtr. 1: w/ Riff A (1st 8 meas.)  
Gtr. 2 tacet  
E

2. V - eight mo - tor 'n' this smart — 'n' de - sign, black con - vert - a - ble top — an' the gals —  
— don't — mind. — Sport - in' with me, — rid - in' all — 'round — town — for joy. —

**Sax Solo**  
Gtr. 1 w/ Rhy Fig 1 (3 times), simile  
E

— Blow your horn, Ray-mond, blow it!

A E

B A E 1., 2. 3. D.S. al Coda

⊕ Coda

Gtr. 1

E

mf

Outro

E

A

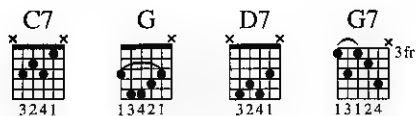
E B

E N.C. E9

steady gliss.

# Rockin' Robin

Words and Music by J. Thomas



## Intro

Moderately fast ♩ = 169 (♩ - ♩ - ♩)

N.C.(G) (C6) (D6)

(Tweet - l - a, deet - l - a - dee, tweet - l - a, deet - l - a - dee.

\* Gtr. 1 Riff A

*mf*

T  
A  
B

\* Piccolo arr. for gtr.

(G) (C6) (D6) (G)

Tweet-l - a, deet - l - a - dee, tweet-l - a, deet - l - a - dee. Tweet-l - a, deet - l - a - dee,

(C6) (D6) (G)

tweet - l - a, deet - l - a - dee, tweet tweet, tweet, tweet.) 1. He

End Riff A

Gtr. 1

Gtr. 2 (clean) *divisi*

*mf*

2

**Verse**  
Gtr. 1 tacet  
\* G7 N.C.

G7 N.C.

\*\*---

rocks in the tree tops all the day long, hop - pin' and a bop-pin' and a sing-in' his song. All -  
- 'ry lit - tle swal-low, ev - 'ry chick-a - dee, ev - 'ry lit - tle bird in the tall oak tree. The

Gtr 2

Gtr 2

3 2 3 2

\* Chord symbols reflect overall harmony.

\*\* Sung as even eighth notes.

G7 N.C.

G7 N.C.

the lit - tle birds on Jay - bird Street love to hear the rob - in go tweet, tweet, tweet. } Rock-in'  
wise old owl, the big black crow, flap - pin' their wings sing-in' go bird go.

3 2 3

# Chorus

C7  
Rhy. Fig. 1

G

Gtr. 3 (clean) *mf*

P.M. ---

rob-in. (Tweet, rock, rock, rock-in' rob-in. Tweet, tweet-l- a-dee. Blow.

RHYTHM

P.M. ---

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5

1.

To Coda 1 ⊕

To Coda 2 ⊕

G

D7

End Rhy. Fig. 1

P.M. —

rock-in' rob-in 'cause we're real-ly gon-na rock to - night, —  
 Oo. ————— Tweet, tweet, yeah. ————— tweet-l - a-dee.) 2. Ev -

End Riff B

P.M. —

5 5 9 9 7 7 9 7 3 3 7 7 6 6 7 6 3 3 7 7 5 5 7 6 3 3 7 7 5 6 7 2

2.

G

Piccolo Solo

G

P.M. —

P.M. —

Tweet, tweet, Blow! ————— tweet - l - a - dee.) (Tweet-l - a, deet - l - a - dee,

Gtr. 1

10 10 10 12 10

Gtr. 2 Riff C

End Riff C

P.M. —

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 7 7 5 7 5

P.M. —

G7

tweet-l - a - dee,      tweet,      tweet-l - a - dee.

(10)      10      13 13 12 12 10      13 11 12

P.M. —

3 8 7 7 5 7 5      8 8 7 7 5 5 7 7      3 3 7 7 5 5 7 5

Gr. 2: w/ Riff B  
Gr. 3: w/ Rhy. Fig. 1  
C7

G

Tweet,      tweet,      tweet-l - a-tweet,      tweet,

Gr. 1

9 10 10 10 9 10 10 10      9 10 10 10 9 10 10 10      9 10 10 10 9 10 10 10

D7

tweet-l - a - dee.      Oo, oo, oo, oo, oo, oo, oo, oo,

9 10 10 9 10 10 9 10 10 10 10      13 10      10      13 12 10      13 11 12 10      12 10



Gtr 2 w/ Riff C  
G

# Bridge

Gtr. 1 tacet

C7

Rhy. Fig. 2



tweet, tweet, tweet - l - a - dee.) A pret - ty lit - tle ra - ven at the

Riff D  
Gtr 2  
P.M. -

10 12 12 12 9 12 12 12 9 12 12 12 9 12

3 3 7 7 5 5 7 5

G

P.M. -

bird \_ band stand taught them how to do the bop and it \_ was grand. They

(Oo, \_ oo, \_ oo, \_ oo, \_)

P.M. -

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5

*D.S. al Coda 1  
(take 1st lyrics)*

End Rhy. Fig. 2

C7

D7

P.M. -

start-ed go-ing stead-y and bless \_ my soul, he out bopped the buz-zard and the or - i - ole. \_ He

oo, \_ oo, \_)

End Riff D

P.M. -

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 5

2

**⊕ Coda 1**

Grtr. 2 w/ Riff C  
Grtr. 3 w/ Rhy Fig 1 (last 2 meas.)

G  
 Tweet, tweet, go rock. tweet - l - a - dee.) Well the

## Bridge

Gtr. 2: w/ Riff D  
Gtr. 3: w/ Rhy. Fig. 2  
C7

C7

pret - ty lit - tle ra - ven at the bird \_ band stand taught them how to do the bop and

(Oo, \_\_\_\_\_)

G

oo, \_\_\_\_\_ oo, \_\_\_\_\_

it was grand. They start - ed go - ing stead - y and bless my soul, he  
oo, oo, oo.)

*D.S. al Coda* 2  
(take 1st lyrics)

D7 N.C.



out bopped the buz - zard and the or - i - ole. \_\_\_\_\_ He

## ⊕ Coda 2

Gr. 2: w/ Riff C  
Gr. 3: w/ Rhy. Fig. 1 (last 2 meas.)  
G

Musical notation for the first staff of the song. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a G4 note, followed by a quarter rest, then a dotted quarter note G4, and another quarter rest. This is followed by an eighth note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics 'Tweet, tweet, rock.' are written below the notes.

## Outro

Gtr. 1: w/ Riff A  
N.C.(G)

(C6) (D6) (G) (C6) (D6)

tweet - l - a, deet - l - a - dee. Tweet l - a, deet - l - a - dee, tweet - l - a, deet - l - a - dee.

(G) (C6) (D6) (G)

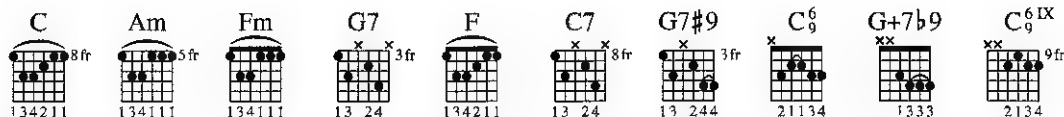


Tweet-l - a, deet-l - a-dee, tweet, tweet.)

*Whistle*

# Sleepwalk

By Santo Farina, John Farina and Ann Farina



Gtr. 1: Tune Up 1/2 Step:

- ① = E#    ④ = D#  
 ② = B#    ⑤ = A#  
 ③ = G#    ⑥ = E#

Gtr. 2: Open G Tuning, Up 1/2 Step

- ① = D#    ④ = D#  
 ② = B#    ⑤ = B#  
 ③ = G#    ⑥ = G#

**A**

Slowly ♩. = 68

Chords: C, Am, Fm, G7

Rhy. Fig. 1

Gtr. 1 (clean) *mp*

Gtr. 2 *mp* w/ slide

8va

H.H.

8(20) / 18 / 17

12

\* Lap steel arr. for gtr.

Chords: C, Am, F, G7

Rhy. Fig. 2

End Rhy. Fig. 2

8va

loco

(17) / 12

18 18 18 18 12

**B**

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Chords: C, Am, Fm, G7, C, Am

Gtr. 2 *mf*

10 (10) (10) 5 3 5 6 5 3 10 (10) (10) 5 5

1.

Fm G7 C Am Fm G7

w/ pick & finger *mp*

Gtr. 1 w/ Rhy Fig 2 C Am F G7 G7

8va

Gtr. 2 *mf* H.H. *loco* w/ pick & finger w/ pick & fingers

Gtr. 1 C F C F

Gtr. 2

Fm C

C7 F Fm

G7 G7#9

14 12 10 10 12 12 12 15 15 15 12

**D**  
Gtr. 1: w/ Rhy. Fig. 1, 2 times  
C Am Fm G7 C

Gtr. 2

10 (10) 5 5 3 5 6 5 3 10 (10) (10) 5

Am Fm G7 C Am

Gtr. 1

5 3 5 6 5 5 5 7 7

Free Time  
Fm G7 G7#9 C<sub>9</sub><sup>6</sup> G+7b9 C<sub>9</sub><sup>6</sup> IX

8va

w/ pick & finger

H.H.

5 5 5 5 4 3 8(20) 10 17 12

# Slippin' and Slidin'

Words and Music by Richard Penniman, Edwin Bocage, Albert Collins and James Smith

## Intro

Moderately fast ♩ = 172

\* C7

Riff A

\*\* Gtr. 1

*mf*

T  
A  
B

\*\* Piano arr. for gtr.

\*\*\* Gtr. 2

Riff B

*mf*

T  
A  
B

\*\*\* Saxophones arr. for gtr. \* Chord symbols reflect overall harmony.

F7 C7

T  
A  
B

G7 F7 C7

T  
A  
B

End Riff B

T  
A  
B

**Chorus**  
Gtr. 2. w/ Riff B  
C7

G7

A slip-pin' and a slid - in', a peep-in' and a hid - in', been — told a long time a -

End Riff A Rhy. Fig. 1

*sim.*

2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 3  
F7

go. — Woo, slip - pin' and slid - in', a peep - in' and a hid - in', been —

Gtr. 1 End Rhy. Fig. 1

To Coda 1 ⊕  
To Coda 2 ⊕

C7 G7

— told a long time a - go. — Ba - by, I been told, — ba - by

Rhy. Fig. 2  
*Sva*





# ⊕ Coda 1

Gtr 1: w/ Rhy. Fig. 2  
G7

F7 C7 G7

I been told, \_ ha - by you been bold. \_ I won't be \_ your fool no more. \_ Ow, \_

Gtr 2

## Saxophone Solo

Gtr. 1: w/ Riff A

C7

Woo! \_

1/2 1/2 3

F7 C7

(10) 8 10 10 8 10 8 10 8 10 8 10 12 12 11 12

G7 F7 C7 G7

2. Well, a

(12) 10 8 10 8 10 8 10 8 10 8 10 9 (9)

## Verse

Gtr 1: w/ Riff A

Gtr 2: w/ Riff B

C7

old Ma - lin - da, she's a sol - id sin - ner. You know you bet - ter sur - ren - der. \_ Now, \_

F7 C7

old Ma - lin - da, she's a sol - id sin - ner. You know you bet - ter sur - ren - der. \_\_\_\_\_

G7 F7 C7 G7

Gtr. 2: w/ Riff C

*D.S. al Coda 2*

Slip-pin' and a slid - in', peep - in' and hid - in'. Won't be \_\_\_\_\_ your fool no \_\_\_\_\_ more. \_\_\_\_\_ Now, I'm

# **Coda 2**

Gtr. 1: w/ Rhy. Fig. 2  
G7

Gtr. 2: w/ Riff C  
C7

F7 G7

I been told, \_\_\_\_\_ ba - by you been bold. \_\_\_\_\_ I won't be \_\_\_\_\_ your fool no more. Ow, \_\_\_\_\_ wool!

# **Saxophone Solo**

Gtr. 1: w/ Riff A  
C7

Gtr. 2

\* Played behind the beat.

F7 C7

G7 F7 C7 G7

# **Outro**

*Begin fade*

*Fade out*

Gtr. 1: w/ Rhy. Fig. 1  
C7

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)  
F7

# Susie-Q

Words and Music by Dale Hawkins, Stan Lewis and Eleanor Broadwater

## Intro

Moderate Rock ♩ = 152 (♩ ♩<sup>3</sup> ♩)

\* E7

Gtr 1 (clean)

(drums & bass)

*mf* w/ pick & fingers

\*\* P.M. throughout

**TAB**

\* Chord symbols reflect overall tonality.  
\*\* P.M. refers to downstemmed notes only.

## Verse

E7

1. Su - zie Q. \_\_\_\_

*simile on repeat*

Gtr. 1: w/ Rhy. Fill 1, 2nd time

A7

Oh, Su - zie Q. \_\_\_\_  
Oh, Su - zie Q. \_\_\_\_

Oh, Su - zie Q, \_\_\_\_ how I \_\_\_\_ love you, \_\_  
Oh, Su - zie Q, \_\_\_\_ ba - by, I \_\_\_\_ love you, \_\_

## Rhy. Fill 1

Gtr 1

**TAB**

Verse  
E7

C7      B7      E7

— my Su - zie Q. —  
— my Su - zie Q. —

2. I like the way you walk. —  
4 Well, say that you'll be true. —

Gtr. 1: w/ Rhy. Fill 2, 2nd time

I like the way you talk. —  
Well, say that you'll be true. —

I like the way you walk, —  
Well, say that you'll be true —

A7      C7      B7      E7      To Coda ⊕

— I like the way you talk, — my Su - zie Q. —  
— and nev - er leave me blue, — my Su - zie Q. —

w/ pick

Rhy. Fill 2  
Gtr 1

T  
A  
B

## A7

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The lyrics "The Rose Tree" are written below the notes. The score is divided into three measures by vertical bar lines. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The second measure contains the notes C4, D4, E4, F#4, G4, A4, B4, A4. The third measure contains the notes G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "The Rose Tree" are written below the notes. The score is divided into three measures by vertical bar lines. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The second measure contains the notes C4, D4, E4, F#4, G4, A4, B4, A4. The third measure contains the notes G4, F#4, E4, D4, C4, B3, A3, G3. The lyrics "The Rose Tree" are written below the notes.

[illegible]

*D.S. al Coda*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half rest, and then a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "3. Oh, Su - zie Q. ..." are written below this staff. The middle staff is a piano accompaniment line in treble clef, featuring a series of eighth and sixteenth notes, mostly beamed together, with some triplets. The bottom staff is a guitar accompaniment line in treble clef, showing a sequence of fret numbers (0, 2, 0, 2, 3, 0, 2, 2, 0, 2, 0, 2, 0, 2) with some beaming and slurs.

**⊕ Coda**

### Guitar Solo

A7

The musical notation for the guitar solo in 'The Sound of Silence' is shown on a grand staff. The treble clef staff contains the melody, which begins with a series of eighth notes and then transitions into a series of quarter notes. The bass clef staff contains the bass line, which is primarily composed of eighth notes. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. The solo is marked with a 'w/ pick' instruction and includes a series of eighth notes with a '1/4' time signature above them.

8va.

E7 loco

w/ pick & fingers

P.M.

P M

B7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Verse E7

5. Oh, Su - zie Q. —

A7

Oh, Su - zie Q. — Oh, Su - zie Q. — how I — love you, —

C7 B7 E7

— my Su - zie Q. —

Outro Esus4 E

Play 2 Times and Fade

# Sweet Little Angel

Words and Music by B.B. King and Jules Bihari

Intro  
Slow Blues ♩. = 64

\* D $\flat$

E $\flat$ m7

G $\flat$ 7

G $\circ$ 7

Gtr 1

The guitar introduction is in 12/8 time, featuring a melodic line in the treble clef and a bass line in the bass clef. The treble line starts with a half note G $\flat$  (12th fret), followed by quarter notes A $\flat$  (14th fret), B $\flat$  (14th fret), and C $\flat$  (12th fret), then a half note D $\flat$  (9th fret). The bass line starts with a half note G $\flat$  (11th fret), followed by quarter notes A $\flat$  (9th fret), B $\flat$  (9th fret), and C $\flat$  (11th fret), then a half note D $\flat$  (11th fret). The piece concludes with a melodic flourish in the treble and a final half note G $\flat$  (14th fret) in the bass. Fingering numbers (11, 9, 12, 9, 11, 11, 9, 11, 11, 10, 9) are provided for the bass line. Dynamics include *mf* and *full*. A 4:3 ratio is indicated for the first measure.

\* Chord symbols reflect overall tonality.

D $\flat$

G $\flat$ /D $\flat$

E $\flat$ m7/A $\flat$

A $\flat$ 7

1. Got a

The first line of the verse features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The treble line starts with a half note G $\flat$  (12th fret), followed by quarter notes A $\flat$  (14th fret), B $\flat$  (14th fret), and C $\flat$  (12th fret), then a half note D $\flat$  (9th fret). The bass line starts with a half note G $\flat$  (11th fret), followed by quarter notes A $\flat$  (9th fret), B $\flat$  (9th fret), and C $\flat$  (11th fret), then a half note D $\flat$  (11th fret). The piece concludes with a melodic flourish in the treble and a final half note G $\flat$  (14th fret) in the bass. Fingering numbers (12, 10, 14, 14, 9, 10, 9, 11, 11, 11, 9, 9, 10, 9, 12, 11, 9, 11, 9) are provided for the bass line. Dynamics include *mf* and *full*. A 4:3 ratio is indicated for the first measure.

Verse

D $\flat$

G $\flat$ 7

sweet 'lil an - gel.

I \_\_\_\_ love the way \_\_\_\_ she spreads.

The second line of the verse features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The treble line starts with a half note G $\flat$  (12th fret), followed by quarter notes A $\flat$  (14th fret), B $\flat$  (14th fret), and C $\flat$  (12th fret), then a half note D $\flat$  (9th fret). The bass line starts with a half note G $\flat$  (11th fret), followed by quarter notes A $\flat$  (9th fret), B $\flat$  (9th fret), and C $\flat$  (11th fret), then a half note D $\flat$  (11th fret). The piece concludes with a melodic flourish in the treble and a final half note G $\flat$  (14th fret) in the bass. Fingering numbers (11, 11, 9, 11, 9, 11, 9) are provided for the bass line. Dynamics include *full*.

D $\flat$

D $\flat$ 7

\_\_\_\_ her wings. \_\_\_\_

Yes, \_\_\_\_ got a

The third line of the verse features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The treble line starts with a half note G $\flat$  (12th fret), followed by quarter notes A $\flat$  (14th fret), B $\flat$  (14th fret), and C $\flat$  (12th fret), then a half note D $\flat$  (9th fret). The bass line starts with a half note G $\flat$  (11th fret), followed by quarter notes A $\flat$  (9th fret), B $\flat$  (9th fret), and C $\flat$  (11th fret), then a half note D $\flat$  (11th fret). The piece concludes with a melodic flourish in the treble and a final half note G $\flat$  (14th fret) in the bass. Fingering numbers (11, 11, 9, 11, 11, 9, 11, 11, 9, 11, 11, 9, 10, 11, 11, 9, 10, 9, 9) are provided for the bass line. Dynamics include *full*. A 4:3 ratio is indicated for the first measure.

G $\flat$ 7 G7 G $\flat$ 7

sweet 'lil an - gel. \_\_\_\_\_ I \_\_\_\_\_ love the way \_\_\_\_\_ she

4:3 4:3

full

11 11 9 11 9 9 7

D $\flat$  maj7 E $\flat$  m7 Fm7 Em7

spreads her wings. \_ Yes, \_\_\_\_\_

5:3

full

11 (11) 9 11 9 11 11 9 10 11 9 10 9 12 9 8 9

E $\flat$  m7 G $\flat$ 7

when she spreads her wings \_\_\_\_\_ a-round me, \_ I gets joy \_\_\_\_\_ and ev-'ry -

3

D $\flat$  E $\flat$  m7 G $\flat$ /A $\flat$  A $\flat$ 7

thing. 2. 1

4:3 4:3 4:3

full full 1/4

11 9 11 (11) 11 11 9 9 10 9 13 11 9 11 9 9



# Verse

Gtr. 1: w/ Fill 1. 2nd time

Db7

Gb7

asked my ba-by for a nick-el and she gave me a twen-ty dol-lar bill. \_\_\_\_  
 my ba-by should quit me, Lord, I do be-lieve \_\_\_\_

full

11 (11) 9 11 11

Gtr. 1: w/ Fill 2, 2nd time

Db

Db7

I would die... Yes, asked my ba-  
 Yes, if

full

full

1/4

11 11 9 11 11 11 9 11 11 9 10 9 14 14

Gb7

G7

Gb7

by for a nick-el and she gave me a twen-ty dol-lar bill.  
 my ba-by should quit me, Lord, I do be-lieve I would

9 11 9

## Fill 1

Gtr. 1

12

8

TAB

10 11

## Fill 2

Gtr. 1

9 10 9 14

8 9 10 11

8 9 10 11

9 9 9 11 11 11 9 9 9 10 10 10 10

TAB

Db7 8va loco Gb7 G7

14 14 12 (12) 14 14 21 12 11 9 9 11 11 9 12 14 14 14 14 13 15 14 16 15

Gb7 Dbmaj7 Ebm7

11 9 11 9 11 9 11 9 11 9 11 9 11 9 14 14 12 13 14 14

Fm7 Em7 Ebm7

12 13 14 14 0 12 13 14 13 14 13 14 14 13 14 13 14 13 14 13 14 13 14 13 14 13 14 12 14 13 14

Gb7 Db Ebm7 Gb/Ab Ab7 D.S. al Coda

3. Hey, \_ if

full 14 14 12 14 14 12 (12) 14 14 14 9 11 9 9 11 8 9 10 10 9 11

# ⊕ Coda

Free Time

N.C.

Db Gb Db D13 Db7

please, tell me the rea-son why.

9 10 9 10 9 10 11 8 10 9 12 9 11 11 13

Dbmaj7

Eb7

Fm7

Em7

die. Yes, \_\_\_\_\_ you know I asked.  
Yes, \_\_\_\_\_

5:3 4:3

full 1/4

11 11 9 11 11 9 10 9 11 9 9 14 14 12 13 14 12 13

To Coda ⊕

Eb7

Gb7

— her for a lit-tle drink o' liq-uor,  
if you don't love me, lit-tle an-gel, and she gave \_\_\_\_\_ me \_\_\_\_\_ a

4:3

full

11 9 11 8 11 9 11 9

Db

Eb7

Gb/Ab

Ab7

whis-key still. —

4:3 4:3

full full

11 9 11 11 11 9 10 9 11 9 11 9 10 9 11

*mf*

Guitar Solo

Db

Gb7

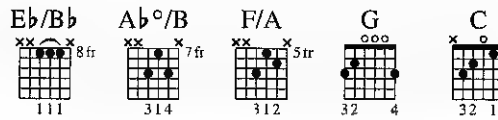
Db

1/2 full

9 14 14 14 12 13 14 14 (14) 12 14 14 14 12 14 12 13 14 14 14 12 13 14 14 14 12

# Tequila

By Chuck Rio



**A**

Moderately fast ♩ = 180

Gtr. (acous.)

Chord progression: F Eb F Eb F Eb F Eb

mf

TAB

10	10	8	X	X	10	10	X	8	8	X	10	10	8	X	X	10	8	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	X

Chord progression: F Eb/C F Eb/C F Eb/C F Eb/C

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X

\* Bass plays C.

Gtr. 1: w/ Rhy. Fig. 1

Chord progression: F Eb/C F Eb/C F Eb/C F Eb/C

\*\* Gtr. 3

TAB

10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X
10	10	8	X	X	10	10	X	8	8	8	X	10	10	8	X	X	10	8	8	8	8	X

\*\* Tenor sax. arr. for gtr.

Gtr. 2 (elec.)

mf w/ clean tone

\*\*\* P.M.

TAB

2	1	1	3	3	0	0	0	0	3	1	3	2	1	1	3	0	3	1	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

\*\*\* next 19 meas.

**B**

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

Chord progression: F Eb/C F Eb/C F Eb/C F Eb/C

TAB

10	10	8	8	8	10	10	10	10	8	8	10	10	10	8	8	10	10
----	----	---	---	---	----	----	----	----	---	---	----	----	----	---	---	----	----

Riff A

mp

TAB

3	2	1	1	3	0	3	1	3	2	3	1	3	1	1	1	2	3	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

F Eb/C F Eb/C F Eb/C F Eb/C

10 10 8 8 10 10 10 10 8 8 10 10

End Riff A

3 1 3 1 1 1 3 2 1 0 1 0 1 1 1

F Eb/C F Eb/C F Eb/C F Eb/C

10 10 8 8 10 10 10 10 8 8 10 10

3 1 1 3 1 1 1 3 2 1 0 3 1 1 1

F Eb/C F Eb/C F Eb/C F Eb/Bb

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

mf steady gliss

3 2 1 3 1 1 1 1 1 1 3 1 3



Ab<sup>o</sup>/B F/A

2nd time, Gtr. 2: w/ Rhy. Fill 2  
Ab<sup>o</sup>/B F/A

Rhy. Fig. 2

End Rhy. Fig. 2

2nd time, Gtr. 2: w/ Rhy. Fig. 2  
Ab<sup>o</sup>/B F/A

G C

Spoken: Tequila.

Rhy. Fill 2  
Gtr. 2

*mp* *mf*

**D**

Gtr. 1: w/ Rhy Fig. 1 (2 times)

Gtr 2 w/ Riff A

2nd time, Gtr. 2 w/ Riff A (1st 7 meas.)

Gtr 3 F Eb/C F Eb/C F Eb/C F Eb/C

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, 'The' under A, 'Rose' under G, 'Tree' under F, 'The' under E, 'Rose' under D, and 'Tree' under C.

*To Coda* ⊕

The second system of the musical score for 'The Rose Tree' continues the melody and accompaniment. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and quarter notes, with rests. The accompaniment consists of eighth and quarter notes, with rests. The system is divided into three measures by bar lines. The first measure contains the notes F, E-flat, D, C, B-flat, A, G, F. The second measure contains the notes E-flat, D, C, B-flat, A, G, F, E-flat. The third measure contains the notes D, C, B-flat, A, G, F, E-flat, D. The system ends with a double bar line.

**E**

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

Gtr. 2: w/ Riff A (1 1/2 times)

 $E_b/C$ 

**F**

E♭/C

F

**Eb/C**

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into two systems by a double bar line. The first system covers measures 1 through 6, and the second system covers measures 7 through 11. The melody in the top staff is characterized by a series of eighth notes and sixteenth notes, often beamed together. The bass line in the bottom staff provides a steady accompaniment with similar rhythmic patterns. The key signature of one flat (B-flat) is indicated by a flat symbol on the B line of both staves.

F Eb/C F Eb/C F Eb/C F  
 3 3 3 3 3 3

10 8 8 8 10 8 10 10 8 8 8 8 6 8 8 8 6 8 8 8 6 8 8 8 6 8 8 8

[illegible]

A musical score for guitar solo. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with various chords indicated above it: F, Eb/C, F, Eb/C, F, Eb/C. There are wavy lines indicating bends or vibrato at several points. A triplet of eighth notes is marked with a bracket and the number 3. The bottom staff shows fret numbers for each note: (11), 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, (11), 13, (13), 8, 7, 8.

Gr. 3 F Eb/C F Eb/C F Eb/C F Gr. 1 w/ Rhy. Fill 1 Eb/Bb

Gr. 2

## Coda

Gr. 3 tacet Gr. 2 Eb/C F Eb/C F Eb/C F Eb/C F Gr. 1: w/ Rhy. Fig. 1 (1 1/4 times) F Eb/C F Eb/C F

\*T = Thumb on 6th string

Gr. 3 tacet Gr. 2 Eb/C F Eb/C F Eb/C F Eb/C F Gr. 1: w/ Rhy. Fig. 1 (1 1/4 times) F Eb/C F Eb/C F

Gr. 3 tacet Gr. 2 Eb/C F Eb/C F Eb/C F Eb/C F Gr. 1: w/ Rhy. Fig. 1 (1 1/4 times) F Eb/C F Eb/C F

Gr. 3 tacet Gr. 2 Eb/C F Eb/C F Eb/C F Eb/C F Gr. 1: w/ Rhy. Fig. 1 (1 1/4 times) F Eb/C F Eb/C F



**Words and Music by Jerry Allison, Norman Petty and Buddy Holly**

## Intro

**Moderately** ♩ = 128 (♩ = ♩)  
N.C.

**§ Chorus**

D  
(A)

\* A  
\*\*(E)

E7  
(B7)

Well, \_\_\_\_\_ that - 'll be the day when  
(That - 'll be the day.

Gtr. 1 (clean)

**Rhy. Fig. 1**

f

let ring

*mf*

P.M

\* Chord symbols reflect basic tonality.

\*\*\* Symbols in parentheses reflect chord names respective to capoeira guitar.

Symbols above reflect actual sounding chord. Capoe fret is "0" in TAB.

A  
(E)

you say good-bye. Yes, \_\_\_\_\_ that - 'll be the day when you make me cry. \_\_\_\_ You  
Ah. \_\_\_\_\_ That - 'll be the day. Ah. \_\_\_\_\_

**End Rhy. Flg. 1**

P.M.\_

D  
(A)

A  
(E)

say you're gon - na leave.      You know it's a lie \_\_\_\_ 'cause  
That - 'll be the day.      Ah, \_\_\_\_\_

that - 'll be the day \_\_\_\_\_  
Oo, \_\_\_\_\_

**Rhy. Fig. 2**

End Rhy. Fig. 2

PM...

E7 (B7) A (E) Verse D (A) A (E)

when I die. — 1. Well, you give me all your lov - in' and your tur - tle dov - in' a  
when I die. — 2. Well, a, when Cu - pid shot his dart, he shot it at your heart,

(Oo. \_\_\_\_\_)

P.M. P.M.

2 2 1 2 2 2 2 0 0 4 4 2 2 4 4 2 2 4 4

2 2 2 6

D (A) A (E) D (A)

all your hugs and kiss - es and your mon - ey too. Well, a, you know you love me, ba - by.  
so if we ev - er part then I'll leave you. You sit and hold me and you  
Oo. Oo.

P.M.

[illegible]

### Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gr. I: w/ Kny. Fig. 1

D  
(A)

A  
(E)

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo/mood is indicated as 'Allegretto'. The music consists of several measures. The first measure has a chordal texture with notes G4, A4, B4, and C5. The second measure has a whole note G4. The third measure has a half note G4 and a quarter rest. The fourth measure has a half note G4 and a quarter note F#4. The fifth measure has a half note G4 and a quarter note E4. The sixth measure has a half note G4 and a quarter note D4. The seventh measure has a half note G4 and a quarter note C#4. The eighth measure has a half note G4 and a quarter note B4. The ninth measure has a half note G4 and a quarter note A4. The tenth measure has a half note G4 and a quarter note G4. The eleventh measure has a half note G4 and a quarter note F#4. The twelfth measure has a half note G4 and a quarter note E4. The thirteenth measure has a half note G4 and a quarter note D4. The fourteenth measure has a half note G4 and a quarter note C#4. The fifteenth measure has a half note G4 and a quarter note B4. The sixteenth measure has a half note G4 and a quarter note A4. The seventeenth measure has a half note G4 and a quarter note G4. The eighteenth measure has a half note G4 and a quarter note F#4. The nineteenth measure has a half note G4 and a quarter note E4. The twentieth measure has a half note G4 and a quarter note D4. The twenty-first measure has a half note G4 and a quarter note C#4. The twenty-second measure has a half note G4 and a quarter note B4. The twenty-third measure has a half note G4 and a quarter note A4. The twenty-fourth measure has a half note G4 and a quarter note G4. The twenty-fifth measure has a half note G4 and a quarter note F#4. The twenty-sixth measure has a half note G4 and a quarter note E4. The twenty-seventh measure has a half note G4 and a quarter note D4. The twenty-eighth measure has a half note G4 and a quarter note C#4. The twenty-ninth measure has a half note G4 and a quarter note B4. The thirtieth measure has a half note G4 and a quarter note A4. The thirty-first measure has a half note G4 and a quarter note G4. The thirty-second measure has a half note G4 and a quarter note F#4. The thirty-third measure has a half note G4 and a quarter note E4. The thirty-fourth measure has a half note G4 and a quarter note D4. The thirty-fifth measure has a half note G4 and a quarter note C#4. The thirty-sixth measure has a half note G4 and a quarter note B4. The thirty-seventh measure has a half note G4 and a quarter note A4. The thirty-eighth measure has a half note G4 and a quarter note G4. The thirty-ninth measure has a half note G4 and a quarter note F#4. The fortieth measure has a half note G4 and a quarter note E4. The forty-first measure has a half note G4 and a quarter note D4. The forty-second measure has a half note G4 and a quarter note C#4. The forty-third measure has a half note G4 and a quarter note B4. The forty-fourth measure has a half note G4 and a quarter note A4. The forty-fifth measure has a half note G4 and a quarter note G4. The forty-sixth measure has a half note G4 and a quarter note F#4. The forty-seventh measure has a half note G4 and a quarter note E4. The forty-eighth measure has a half note G4 and a quarter note D4. The forty-ninth measure has a half note G4 and a quarter note C#4. The fiftieth measure has a half note G4 and a quarter note B4. The fifty-first measure has a half note G4 and a quarter note A4. The fifty-second measure has a half note G4 and a quarter note G4. The fifty-third measure has a half note G4 and a quarter note F#4. The fifty-fourth measure has a half note G4 and a quarter note E4. The fifty-fifth measure has a half note G4 and a quarter note D4. The fifty-sixth measure has a half note G4 and a quarter note C#4. The fifty-seventh measure has a half note G4 and a quarter note B4. The fifty-eighth measure has a half note G4 and a quarter note A4. The fifty-ninth measure has a half note G4 and a quarter note G4. The sixtieth measure has a half note G4 and a quarter note F#4. The sixty-first measure has a half note G4 and a quarter note E4. The sixty-second measure has a half note G4 and a quarter note D4. The sixty-third measure has a half note G4 and a quarter note C#4. The sixty-fourth measure has a half note G4 and a quarter note B4. The sixty-fifth measure has a half note G4 and a quarter note A4. The sixty-sixth measure has a half note G4 and a quarter note G4. The sixty-seventh measure has a half note G4 and a quarter note F#4. The sixty-eighth measure has a half note G4 and a quarter note E4. The sixty-ninth measure has a half note G4 and a quarter note D4. The seventieth measure has a half note G4 and a quarter note C#4. The seventy-first measure has a half note G4 and a quarter note B4. The seventy-second measure has a half note G4 and a quarter note A4. The seventy-third measure has a half note G4 and a quarter note G4. The seventy-fourth measure has a half note G4 and a quarter note F#4. The seventy-fifth measure has a half note G4 and a quarter note E4. The seventy-sixth measure has a half note G4 and a quarter note D4. The seventy-seventh measure has a half note G4 and a quarter note C#4. The seventy-eighth measure has a half note G4 and a quarter note B4. The seventy-ninth measure has a half note G4 and a quarter note A4. The eightieth measure has a half note G4 and a quarter note G4. The eighty-first measure has a half note G4 and a quarter note F#4. The eighty-second measure has a half note G4 and a quarter note E4. The eighty-third measure has a half note G4 and a quarter note D4. The eighty-fourth measure has a half note G4 and a quarter note C#4. The eighty-fifth measure has a half note G4 and a quarter note B4. The eighty-sixth measure has a half note G4 and a quarter note A4. The eighty-seventh measure has a half note G4 and a quarter note G4. The eighty-eighth measure has a half note G4 and a quarter note F#4. The eighty-ninth measure has a half note G4 and a quarter note E4. The ninetieth measure has a half note G4 and a quarter note D4. The ninety-first measure has a half note G4 and a quarter note C#4. The ninety-second measure has a half note G4 and a quarter note B4. The ninety-third measure has a half note G4 and a quarter note A4. The ninety-fourth measure has a half note G4 and a quarter note G4. The ninety-fifth measure has a half note G4 and a quarter note F#4. The ninety-sixth measure has a half note G4 and a quarter note E4. The ninety-seventh measure has a half note G4 and a quarter note D4. The ninety-eighth measure has a half note G4 and a quarter note C#4. The ninety-ninth measure has a half note G4 and a quarter note B4. The hundredth measure has a half note G4 and a quarter note A4.

that - 'll be the day when you say good - bye. Yes, ——— that - 'll be the day when

(That - 'll be the day. Ah, ————— That - 'll be the day.)

Gtr 1: w/ Rhy Fig 2

you make me cry. — You say you're gon-na leave. You know it's a lie — 'cause that - 'll be the day —  
Ah. — That - 'll be the day. Ah. — Oo, —

E7	A	A
(B7)	(E)	(E)

when I die. \_\_\_\_  
when I die. \_\_\_\_)

A7  
(E7)A  
(E)

*D.S. al Coda*

**⊕ Coda**

## Chorus

Gtr 1' w/ Rhy Fig 1, 1st 3 mcas.

D (A)

you make me cry. You say you're gon - na leave. You know it's a lie 'cause that - 'll be the day  
 Ah. That - 'll be the day. Ah. Oo, \_\_\_\_\_

D (A) A (E)

when I die. Well, that - 'll be the day. Oo, oo. Well,  
 when I die. (Oo.)

E7 (B7) A (E) Outro D (A)

let ring - - - - -

Gtr. 1

that - 'll be the day. Oo, oo. Well, that - 'll be the day.  
 Oo. Ah. \_\_\_\_\_

A (E) D (A)

let ring - - - - -

Oo, oo. Well, that - 'll be the day.  
 Ah. \_\_\_\_\_

A (E) N.C. A7 (E7)

let ring - - - - -

## Rhy. Fill 1

Gtr 1

let ring - - - - -

P.M. - - - - -

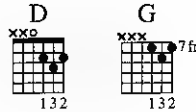
TAB

2 2 2 2 2 2

0 0 0 0 0 0

# Wake Up Little Susie

Words and Music by Boudleaux Bryant and Felice Bryant



## Intro

Moderately ♩ = 192 (♩ = ♩ - 5 -)

Gtr. 2 (acous.) **D** *mf*

Gtr. 1 (acous.) *mf*

(cont. in notation)

## Chorus

Gtr. 2: w/ Rhy. Fig. 1, 3 times

**\*\* D**

Wake up, lit - tle Su - sie, — wake — up.

**F/D G/D F/D D**

\* Gtrs. 1 & 2 **Rhy. Fig. 1** **End Rhy. Fig. 1** **Gtr. 1**

let ring throughout

\* composite arrangement

\*\* Chord symbols reflect overall tonality.

**F/D G/D F/D D**

Wake up, lit - tle Su - sie, — wake — up.

1. We  
2. The

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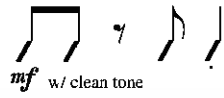
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## Rhy. Fill 1

Gtr. 3 (elec)

G

## End Rhy. Fill 1



both went sound a - sleep. Wake up, — lit - tle Su - sie, and weep. The mov -  
 mov - ie was-n't so hot, — it did - n't have much of a plot. — We fell —

Gtrs. 1 &amp; 2

— ie's o - ver, it's four o - clock — and we're in trou - ble deep. — } Wake up, — lit - tle  
 — a - sleep, — our goose is cooked, — our rep - u - ta - tion is shot.

A G A  
 Su - sie. — Wake up, — lit - tle Su - sie. — Well, —

Gtr. 3

*simile on repeat*

Gtrs. 1 &amp; 2

Verse

A E7 A E7 A

what-'re we gon-na tell your ma - ma? What-'re we gon-na tell your pa? —

rake —

Gtr. 3 tacet

E7 A N.C.

What-'re we gon-na tell our friends — when they say, "Ooh, la,

Gtrs. 1 & 2

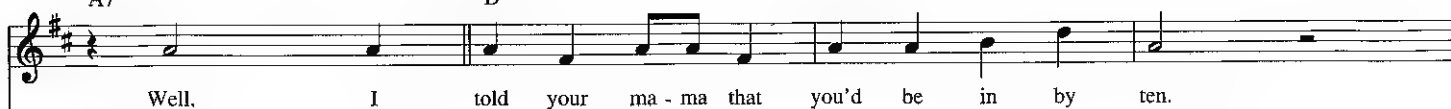
To Coda ⊕

D A7 D

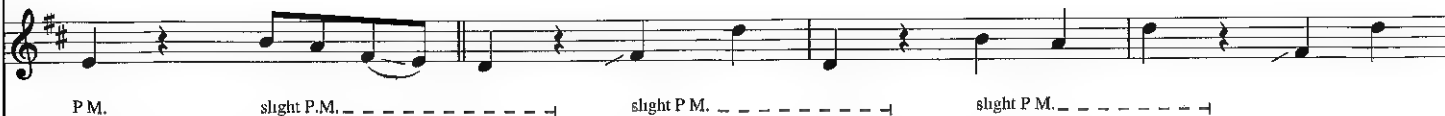
la?" Wake up, — lit-tle Su - sie. — Wake up, — lit-tle Su - sie. —

Bridge  
D

A7



Gtr. 3

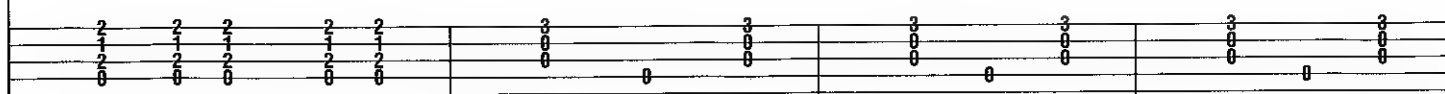


Gtrs. 1 & 2



D7

G





A7 G A7

Wake up, — lit - tle Su - sie, — Wake up, — lit - tle Su - sie, —

P.M. P.M. let ring — — — — P.M. P.M. P.M.

5 0 7 7 5 0 6 7 7

Gr. 3 tacet N.C. Gr. 2: w/ Rhy. Fig. 1, 2 times D F/D G/D F/D D F/D G/D F/D

We got - ta go home

Gr. 1

Gr. 1 & 2

⊕ Coda

A7 D A7 D

Wake up, — lit - tle Su - sie, — Wake up, — lit - tle Su - sie, —

Play 2 Times and Fade

D F/D G/D D F/D G/D D F/D G/D F/D

# Yankee Doodle Dixie

By Chet Atkins

**A**

Moderately  $\text{♩} = 104$

(drums)

T  
A  
B

**B**

\* A

*mf*

\* Chord symbols reflect basic harmony.

V

D7

E

1. **A** 2. **A** **C** **A** **D**

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B7 E9 A D

A E7 A

E7 A E A

A/C# A6 E7/B G#°7 A E13

A (drums) 3 A

**D** (♩ = ♯♩)



D B7 E7 A

D A E A

E A E13b9 A

E7 A E A (drums) 4 A.H. -----

A6 E11 E9 D#°

A.H. -----

D#°7 E7b9 A D

A.H. -----

8 7 6 7 5 5 5 7 9 7 6 7 9 9 5 4 7

A A7 D

5 7 5 4 5 7 8 7 4 5 5 7 9 7 8 7 6 7 9 5 7

A E7 A (♩ = ♩) (drums) 3

5 5 4 7 5 5 0 2

[F] A

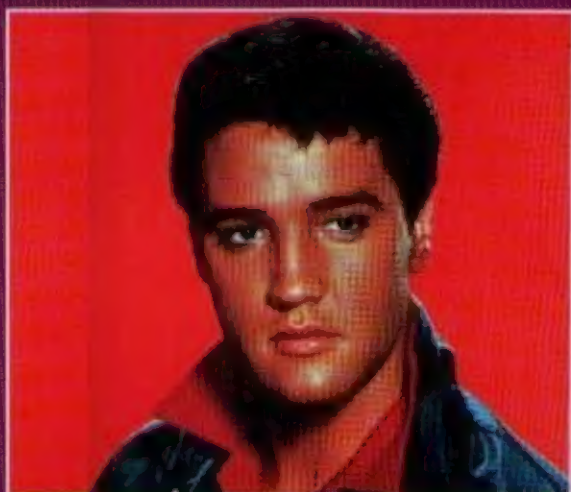
2 2 2 2 3 0 0 0 2 2 2 2 0 2 0 7 4 5 7 0 0 2 4 0 0 0

CV D E A A7b5

9 5 5 5 0 2 0 0 2 2 5 5 5 5 0



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Johnny Cash

**HOUND DOG**  
Elvis Presley

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The Crickets

**I'M MOVIN' ON**  
Hank Snow

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Chet Atkins



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